SECOND EDITION.

ANIMALS IN ART.

CITY AND COUNTY OF BRISTOL.

Bristol Art Gallery.

CATALOGUE

(WITH DESCRIPTIVE NOTES)

OF THE

PERMANENT AND SEVENTH LOAN

COLLECTION OF PICTURES

AND THE

COLLECTION OF STATUARY.

COMPILED BY
RICHARD QUICK,
SUPERINTENDENT.

BRISTOL.

1908.

Price Twopence.

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MUSEUM OF ANTIQUITIES.

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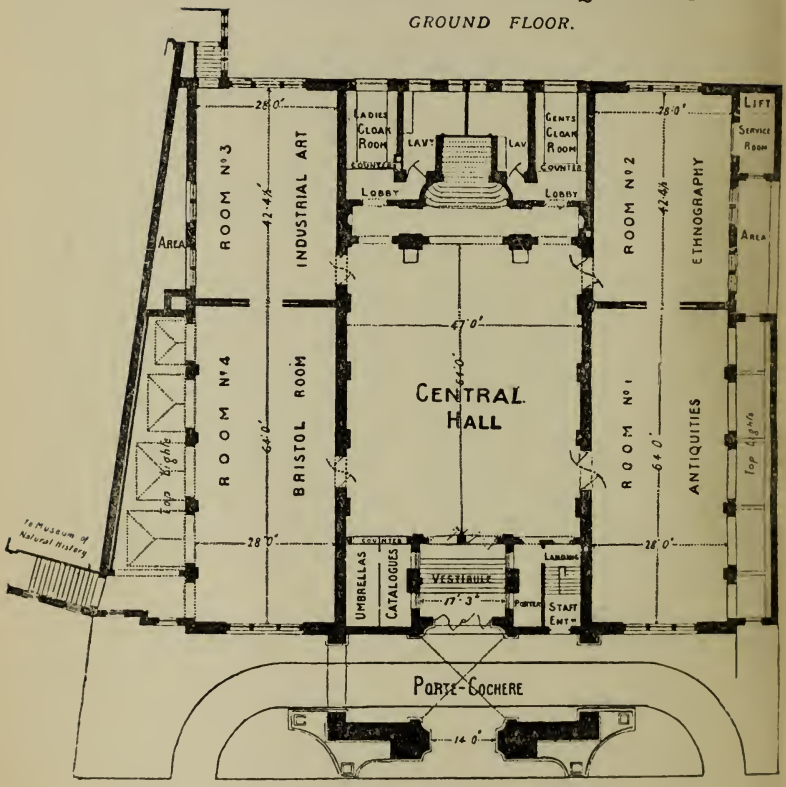

PLANS OF THE

PICTURE GALLERIES.

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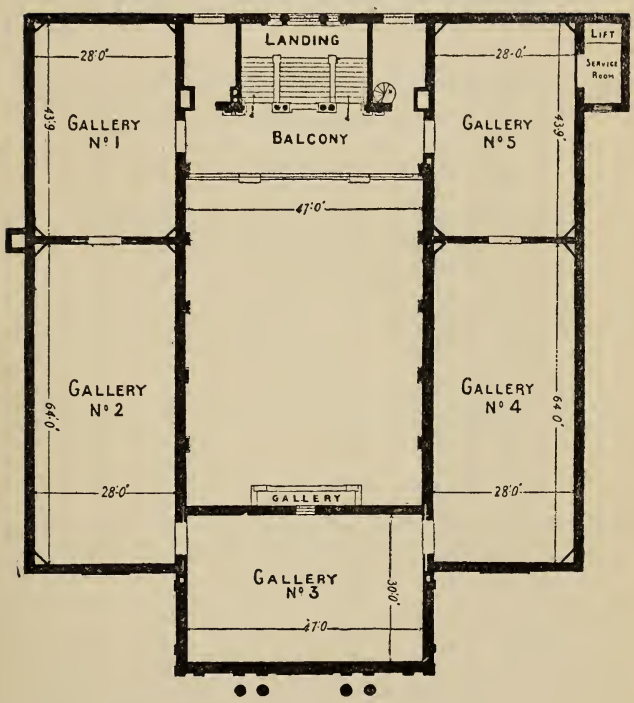

BRISTOL ART GALLERY.

Museum and Art Gallery Committee.

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(Alderman E. B. James).

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ASSISTED BY ADVISORY COMMITTEES.

Superintendent of the Art Gallery and Museum of Antiquities:

Mr. RICHARD QUICK.

Arrangements for Opening, &c.

The ***Art Gallery*** is open ***Free*** on Week-days as follows :—

MONDAY, TUESDAY, THURSDAY, and FRIDAY,
10.0 a.m. to 6.0 p.m.

WEDNESDAY and SATURDAY,
10.0 a.m. to 9.0 p.m.

BANK HOLIDAYS, 10.0 a.m. to 9.0 p.m.

Closed on
GOOD FRIDAY and CHRISTMAS DAY.

Also is open ***Free*** on the

First and Third SUNDAYS in each Month,
from 2.0 p.m. to 5.0 p.m.

Umbrellas, sunshades, sticks, &c., must be left at the Counter in the Central Hall.

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Introduction.

The present is the Seventh Exhibition held at the Art Gallery.

The First was in 1905, February 20th—June 24th (18 weeks), a General Collection, visited by	289,129
The Second was in 1905, July 22nd—December 30th (23 weeks), of local Historical Portraits, visited by	210,965
The Third was in 1906, January 24th—April 21st (13 weeks), of Water Colours of the British School, visited by ...	109,145
The Fourth was in 1906, June 2nd—Dec. 2nd (26 weeks), of works by Stott of Oldham and his Contemporaries, visited by	176,760
The Fifth was in 1906-7, Dec. 24th—April 7th (15 weeks), of Old Masters, visited by...	97,534
The Sixth was in 1907, May 1st—Sept. 30th (22 weeks), of works by Edwin Long, R.A., &c., visited by	165,985

The Art Gallery, since the opening on February 20th, 1905, to April 11th, 1908, has been visited by 1,322,507.

The Exhibition now open is composed of a selection of pictures by British Animal Painters, and will close on September 30th.

The Museum and Art Gallery Committee of the Corporation of Bristol desires to express its sincere thanks to the owners of these works for the kindness with which many valuable examples have been placed at its disposal.

RICHARD QUICK,

April, 1908. *Superintendent.*

Prefatory Note.

THE Bristol Art Gallery was generously presented to the City by Sir William Henry Wills, Bart. (Lord Winterstoke), and the key of the building handed over to the Lord Mayor on January 2nd, 1905.

The building is of imposing appearance, and classic in style, the crowning feature of the elevation being a sculptured group symbolical of the arts of painting, sculpture, and architecture. It is built of Bath stone, which is admirably suited to this style of architecture.

The façade is 136 ft. by 112 ft. The architects were Messrs. Frank Wills, F.R.I.B.A., and Houston and Houston, A.R.I.B.A.

The large, top-lighted central hall, into which the main entrance leads, presents a peculiarly effective combination of strength and delicacy, its height and size being made exceptionally pleasing by the graceful carving and other enrichments, the decorative glass and rich marble work. Leading out of this hall, which contains loan cases from the Victoria and Albert Museum, on the ground floor are four museum rooms, and over these, on the first floor are corresponding rooms, forming four of the five picture galleries, the other gallery being over the arched entrance; all the galleries communicate by means of handsome doorways.

A wide balcony, or mezzanine gallery, runs round the central hall, and leads to the tea room, committee room, print room, and superintendent's room.

The entire building is lighted with electric light. Gas is used here and there as an emergency light.

The steps throughout are of white veined marble. The doors, seats, counters, and all internal woodwork are of polished American walnut, and the handles, &c., are of antique bronze.

The whole of the ground floor is of mosaic work, and the picture galleries are of oak parquetry.

In panels on the East wall are carved the following names: TITIAN, WATTEAU, GAINSBOROUGH, VANDYCK, TURNER; and on the West wall: ROMNEY, HOLBEIN, REYNOLDS, MURILLO and RUBENS.

The Art Gallery was officially opened by Prof. Sir Hubert von Herkomer, C.V.O., R.A., on February 15th, 1905.

The Lord Mayor (Alderman Edward Burnet James) presided. Sir Hubert von Herkomer gave a thoughtful and inspiring address. He said that an Art Gallery was not merely a source of delight and mental refreshment for the whole people, but a place of true education. Here nature was seen through an artist's temperament. He concluded by giving the advice to the Committee, "Always make your plans for the long future."

R. Q.

REPRODUCTION OF PICTURES.

The Permanent Pictures, being the property of the Corporation of Bristol, may not be reproduced in any form without the permission of the Museum and Art Gallery Committee.

CATALOGUE.

NOTE.—As the frequent rearrangement of the Galleries necessitates a change in the position of some of the Pictures, they may not be found in the order in which they occur in the Catalogue, but, being numbered, they may readily be found by reference to the consecutive numbers prefixed to the titles. The Catalogue number of each Picture will be found on the left-hand side of the frame (gilt card).

The letters w. *and* h. *in the sizes of the Pictures mean wide and high (sight measurement).*

Those Works marked with an asterisk (*) are hung in the Bristol Room on the Ground Floor.

Permanent Collection.

GALLERIES I., II., III.

THE NAMES OF THE ARTISTS ARRANGED ALPHABETICALLY

ARMITAGE (E.), R.A.

B. 1817. D. 1896.

Edward Armitage was born in London in 1817. He studied mainly in France and Germany, became a pupil at the Ecole des Beaux Arts in Paris in 1835, and studied under Paul Delaroche, the French historical painter. In 1842 he exhibited at the Paris Salon his first large picture, "Prometheus Bound." He was

represented at the Royal Academy for the first time in 1848, by "Henry VIII. and Catherine Parr" and "Trafalgar," representing the death of Nelson. These were followed in subsequent years by many other works, of which perhaps the most notable was his "Samson," in 1851. He was elected an Associate of the Royal Academy in 1867, and a Royal Academician in 1872. He died at Tunbridge Wells in 1896, aged 79.

1. SAMSON IN PRISON.

Presented by Sir Herbert Ashman, Bart.

(Exhibited at the Royal Academy, 1851.)

The picture illustrates the passage which refers, in the Book of Judges, to Samson's captivity and the cruelties he suffered at the hands of his enemies: "But the Philistines took him, and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass, and he did grind in the prison-house."—*Judges* xvi. 21. The scene is dramatically presented to the spectator. Samson, with face upturned, mourns his unhappy fate, as with great strength he pushes forward the pole that turns the corn-mill, in front of which a slave apparently is prepared to urge him with a whip to greater speed, while a Philistine keeper, on the opposite side of the mill to that occupied by Samson, is seated on the same pole, directing with a pointed staff the movements of the captive. In the background are two young Philistine girls regarding with a kind of compassionate interest Samson at his wretched task; and curiosity has attracted a group of the inhabitants of Gaza to the windows of the prison-house.

On Canvas, 77 in. w. by 51 in. h. Signed and dated 1851.

ARMSTRONG (F. A. W. T.), R.B.A.

2. LINCOLN CATHEDRAL.

Presented by J. H. Howell, Esq

On Canvas, 25 in. w. by 30 in. h.

3. SCOTCH FIRS.

Presented by J. J. Mackay, Esq.

On Canvas, 33½ in. w. by 47 in. h.

BARKER (Thos.).

B. 1769. D. 1847.

Thomas Barker (called "Barker of Bath") was born near Pontypool, in Monmouthshire, in 1769. Young Barker early

showed a remarkable genius for drawing figures and designing landscapes, and on the removal of the family to Bath, he found a valuable patron in Mr. Spackman, a wealthy coach-builder of that city. For several years he employed himself in copying the works of the old Dutch and Flemish masters, and at the age of 21 was sent to Rome. This proved of great advantage to him, although he painted very few pictures there. On his return he settled at Bath, and from that time his career was a most successful one. He exhibited eighteen works at the Royal Academy, and many at the British Institution, between 1791 and 1829. He died at Bath on the 11th December, 1847.

4. THE BANDITS.

Presented by Sir Herbert Ashman, Bart.

On Canvas, 78 in. w. by 72 in. h. Signed—*Thos. Barker, pinxt, Rome, 1793.*

BARTLETT (C. W.).

5. A DUTCH FUNERAL.

Presented by A. Capper Pass, Esq.

(Exhibited at the Royal Academy, 1902; also at the Paris Salon.)

A crowd of mourners at a funeral in Holland. A blue-painted farm wagon, in which are seated two women in quaint white caps, and two others behind them, their dark green shawls stretched canopy-wise over their heads, bowed in prayer. A red wagon follows, with women in white coifs; and behind, a string of vehicles winds down a snowy slope. Alongside the wagons sombre men in black, with heavy homely faces, trudge through the snow.

On Canvas, 79 in. w. by 63 in. h. Signed and dated 1902.

BEVERLEY (W. R.).

6. MORNING MISTS: HASTINGS BOATS.

Talmadge Bequest.

(Exhibited at the Royal Academy, 1875.)

Water-Colour, 53 in. w. by 31 in. h. Signed.

BOARD (Ernest).

7. THE DEPARTURE OF JOHN AND SEBASTIAN CABOT FROM BRISTOL ON THEIR FIRST VOYAGE OF DISCOVERY, 1497.

Presented by FRANCIS J. FRY, Esq.

(Exhibited at the Royal Academy, 1906.)

John and Sebastian Cabot setting out from Bristol in the *Matthew* on the memorable voyage which resulted in the discovery of North America on the 24th June, 1497. The ship is drawn up against the quay. The Mayor of Bristol is bidding farewell to John Cabot. Sebastian is standing behind his father holding the Charter of Henry VII., whilst his mother is being reconciled by a nun to her fate—the parting with husband and son. In the foreground is seen Abbot Newland or "Nailheart" as he was called, who has come to wish the Cabots "God-speed" and blessing on their perilous voyage. In his right hand he holds a crosier, and accompanying him are a monk and acolytes, behind them a crowd of friends. In the background may be seen a portion of the old Bristol Bridge, with houses on it, and away to the right the truncated tower of St. Mary Redcliff. On the right, in the front of the picture, is a notary making a list of the arms, pikes, halberds, and cross-bows, which are being taken on board. The sail, with the Royal and Bristol arms emblazoned upon it, is painted in gay Venetian style.

On Canvas, 84 in. w. by 67 in. h. Signed and dated 1906.

BRANWHITE (C.), R.W.S.

B. 1817. D. 1880.

Charles Branwhite was born at Bristol in 1817. He began as a sculptor, but in 1838 was led to exchange the chisel for the brush. He formed a friendship with William Müller, with whom he studied, and spent much time in sketching in Leigh Woods and other beautiful spots in the neighbourhood. He was a Member of the Society of Painters in Water-Colours for some years before his death, which occurred in 1880. His works are chiefly landscapes, and he exhibited at the Royal Academy nine works between 1845 and 1856.

8. A BREEZY DAY ON THE COAST.

Presented by CHARLES THOMAS, Esq.

On Canvas, 73 in. w. by 46 in. h. Signed and dated 1877.

9. CLIFTON, 1842.

Purchased out of the Capper Pass Bequest.

On Canvas, 54 in. w. by 36 in. h.

BRANWHITE (N. C.).

B. 1775. D. 1857.

Nathan Cooper Branwhite, portrait and miniature painter, was born in Suffolk in 1775. He early settled down in Bristol, where his work was much appreciated. He exhibited thirteen miniatures at the Royal Academy between 1802 and 1828. He died in 1857. He was the father of Charles Branwhite.

10. PORTRAIT OF RICHARD SMITH, Surgeon.

Presented by T. D. Taylor, Esq. 1905.

On Canvas, 26 in. w. by 30 in. h.

BRIGGS (H. P.), R.A.

B. 1792. D. 1844.

Henry Perronet Briggs, historical and portrait painter, was born at Walworth in 1792. He was elected an Associate of the Royal Academy in 1825, and a full Academician in 1832. He died in London in 1844.

11. RAJAH RAM MOHUN ROY.

Presented by Miss Kiddell.

(*Exhibited at the Royal Academy, 1832.*)

Rajah Ram Mohun Roy, the great Hindu Reformer, was born in 1774, and died at Stapleton, Bristol, in 1833. (See *The last days in England of the Rajah Ram Mohun Roy*, by Mary Carpenter.)

On Canvas, 57 in. w. by 93 in. h.

BROOKS (T.).

12. THE LIFEBOAT GOING TO THE RESCUE.

"Through the wild surf," etc.

Presented by the Right Hon. Lord Winterstoke.

(*Exhibited at the Royal Academy, 1861.*)

On Canvas, 63 in. w. by 39 in. h.

BUCKLER (J.), F.S.A.

B. 1770. D. 1851.

and BUCKLER (J. C.).

John Chessel Buckler was the son of John Buckler, who was born at Calbourne, Isle of Wight, 1770. The latter practised for a time as an architect, and both are known for their architectural drawings and aquatint engravings of English cathedrals and churches. J. Buckler exhibited at the Royal Academy from 1796 to 1849, and his son from 1810 to 1844. The father died in London in 1851.

From comparison of works exhibited in same years, and particularly in the case of the following series of churches, each of which bears the date 1827, it is evident that father and son travelled together and painted in like localities.

13. SOUTH-EAST VIEW OF DUNDRY CHURCH, Somerset.

Water-Colour, 11½ in. w. by 15 in. h. Signed J Buckler, 1827.

14. WEST VIEW OF DUNDRY TOWER.

Water-Colour, 11 in. w. by 15½ in. h. Signed J. C. Buckler, 1827.

15. SOUTH-EAST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12½ in. h. Signed J. Buckler, 1827.

16. SOUTH-WEST VIEW OF BATH-EASTON CHURCH, Somerset.

Water-Colour, 11¼ in. w. by 17 in. h. Signed J. C. Buckler, 182 .

17. SOUTH-EAST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12 in. h. Signed J. Buckler, 1827.

18. SOUTH-WEST VIEW OF CHURCHILL CHURCH, Somerset.

Water-Colour, 15¼ in. w. by 11½ in. h. Signed J. C. Buckler, 1827.

19. SOUTH-WEST VIEW OF YATTON CHURCH, Somerset.

Water-Colour, 15½ in. w. by 12¾ in. h. Signed J. Buckler, 1827.

20. SOUTH-EAST VIEW OF CHEWTON-MENDIP CHURCH, Somerset.

Water-Colour, 15¼ in. w. by 13¼ in. h. Signed J. Buckler, 1827.

21. SOUTH-EAST VIEW OF BACKWELL CHURCH, Somerset.

Water-Colour, 15½ in. w. by 13 in. h. Signed J. Buckler, 1827.

22. CHURCH AND CROSS AT WICK ST. LAWRENCE, Somerset.

Water-Colour, 15¼ in. w. by 11¾ in. h. Signed J. C. Buckler, 1827.

23. SOUTH-EAST VIEW OF WOOD-SPRING PRIORY, Somerset.

Water-Colour, 15 in. w. by 12¾ in. h. Signed J. C. B., 1827.

CARTER (R. C.).

B. 1877. D. 1905.

Ruben Charles Carter was born at Clifton in June, 1877. He was a student at the Bristol School of Art, and afterwards developed into a caricaturist. He drew for *Punch* and other magazines. He died in 1905.

24. MONTHS OF THE YEAR.

Presented by R. T. Carter, Esq.

Twelve drawings in Indian Ink. Each 8 in. w. by 5½ in. h. Signed.

25. MR. PUNCH'S ARTIST'S MODEL BALL.

Presented by R. T. Carter, Esq.

Indian Ink drawing, 16 in. w. by 11 in. h. Signed and dated.

26. MORE SIGNS OF A COMING SPRING!

Presented by R. T. Carter, Esq.

Indian Ink drawing, 9½ in. w. by 6 in. h. Signed and dated.

27. IS A CADDIE ALWAYS NECESSARY?

Presented by R. T. Carter, Esq.

Water-Colour, 8 in. w. by 11 in. h. Signed and dated.

CLIFFORD (Edward), R.W.S.

B. 1844. D. 1907.

Edward Clifford was born in Bristol in 1844, and was the son of Rev. J. B. Clifford, first vicar of St. Matthew's, Kingsdown. He entered the schools of the Royal Academy, and subsequently became a member of the Royal Society of Painters in Water-Colours. He painted most of the celebrities of the mid-Victorian era, and exhibited frequently in the Royal Academy. He died on September 19th, 1907, and was buried in Henbury Churchyard.

28. H.R.H. PRINCESS CHRISTIAN.

Presented by the Right Rev. the Bishop of Lucknow (Dr. A. Clifford).

Water-Colour, 20 in. w. by 25 in. h.

COLLETTE (W. V.).

29. THE BATHERS.

Presented by the Artist.

Photogravure (Artist's signed proof), 23½ in. w. by 13 in. h.

COLLINGWOOD (W.), R.W.S.

B. 1819. D. 1903.

William Collingwood was born at Greenwich on the 23rd April, 1819. He was the son of an architect, and was educated at Christ Church School, Oxford. He removed to Hastings, where he formed an intimacy with Prout and old William Hunt, but in 1839 he removed to Liverpool, where he remained for forty-five years. In 1884 he left Liverpool, and after a year abroad lived for some time at Hastings. In 1890 he settled at Bristol, where he died in Redland on the 25th June, 1903, at the age of 84. Collingwood was a member of both the Royal and the New Water-Colour Societies, and exhibited twenty-six works at the Royal Academy from 1839 to 1860. He was cousin to William Collingwood Smith, R.W.S.

30. SUNRISE ON THE MATTERHORN.

Purchased out of the Capper Pass Bequest.

Water-Colour, 31 in. w. by 22 in. h. Signed.

CONSTABLE (J.), R.A. (*After*)

B. 1776. D. 1837.

31. THE CORN FIELD.

D. LUCAS.

Presented by C. A. TRICKS, Esq.

(Original in the National Gallery.)

Engraving, 20½ in. w. by 27 in. h.

32. A LOCK ON THE STOUR.

D. LUCAS.

Presented by C. A. TRICKS, Esq.

Engraving, 20½ in. w. by 27 in. h.

CORTONA (P. Berritini da).

B. 1596. D. 1669.

Pietro Berritini da Cortona was born at Cortona in 1596. Most of his early life was spent in Rome, where he devoted himself to the study of the antique, and the works of Raphael, Michelangelo, and other Italian masters. Cardinal Sacchetti became his protector, and introduced him to Pope Urban VIII. He worked for twelve years at the frescoes of the Palazzo Barberini, which are considered to be his chefs-d'œuvre. He visited Lombardy, the Venetian States, and painted a good deal in Florence, but was afterwards exclusively employed at Rome, where he was knighted by Pope Alexander. He died on May 4th, 1669, and was interred in the Forum at Rome.

33. THE FLIGHT OF JACOB.

Presented by the Right Hon. LEWIS FRY.

"Then Jacob rose up, and set his sons and his wives upon camels; and he carried away all his cattle, and all his goods."—*Genesis* xxxi. 17. Leah and Rachel are on the right of the picture.

On Canvas, 63 in. w. by 75½ in. h. Signed.

CROFTS (Ernest), R.A.

B. 1847. (Living.)

34. FUNERAL OF KING CHARLES I.—St. George's Chapel, Windsor.

Presented by the Right Hon. LORD WINTERSTOKE.

(*Exhibited at the Royal Academy, 1907.*)

The scene is laid, on February 8th, 1649, outside St. George's Chapel. Strewn about the entrance steps are pieces of mutilated sculpture thrown down by the iconoclasts; in the background, seen dimly through the snowstorm, is Henry VII.'s Tower; whilst a blank wall in front of the Dean's garden and cloister occupies the right of the picture.

The funeral cortège is approaching the entrance to the Royal Chapel. At the top of the steps stands Bishop Juxon, prepared to read the funeral service, which was prevented by Colonel Whitchcot, the Governor of the Castle, who stands aside, wearing a red cloak and plumed hat. The coffin, with its snow-covered velvet pall, is borne by a number of gentlemen, amongst them Herbert and Mildmay, whilst alongside walk the Marquis of Hertford and the Earls of Southampton and Lindsay, preceded by the Duke of Richmond, all of them uncovered. The ground is thickly covered with snow, which is still falling, and the atmosphere cold and misty; within the Chapel is seen the lurid glare of the funeral torches.

On Canvas, 77 in. w. by 51 in. h.

CROWE (Eyre), A.R.A.

B. 1824. (Living.)

35. THE MOURNERS—A Corner of the Sailors' Home, Bristol.

Purchased out of the Capper Pass Bequest.

(Exhibited at the Royal Academy, 1895.)

The Merchant Seamen's Almshouses in King Street, Bristol, were founded by the Society of Merchant Venturers in 1550.

On Canvas, 19 in. w. by 23 in. h.

CURNOCK (James).

B. 1812. D. 1870.

James Curnock was born in 1812. He settled in Bristol and painted portraits and figure subjects. He exhibited at the Royal Academy from 1847 to 1862. He died in 1870.

36. PORTRAIT OF A GENTLEMAN.

Presented by Edward James Swann, Esq.

On Canvas, 41 in w. by 51 in. h.

37. FAMILY GROUP.

Presented by Mrs. A. O. Shaw.

Contains the portraits of three children of the late J. Geo. Shaw (Mayor of Bristol, 1853-1855).

On Canvas, 60 in. w. by 72 in. h. Painted in 1838.

38. GIPSY GIRL.

Presented by Madame Bompeiani.

Water-Colour, 14 in w. by 20 in. h.

DAVIS, (H. W. B.), R.A.

B. 1833. (Living.)

39. CERIG-GWYNION, RADNORSHIRE.

Presented by W. Melville Wills, Esq.

(Exhibited at the Royal Academy, 1906.)

The picture represents a scene in Wales, cattle crossing a stream with rocky hill in the background. It is thoroughly characteristic of the artist, a well-known animal painter.

On Canvas, 84 in. w. by 44 in. h. Signed and dated 1905-6.

EDWARDS (Edwin).

B. 1823. D. 1879.

Edwin Edwards was born at Framlingham in 1823. He was originally brought up for the law, but decided to adopt oil-painting as a profession. He commenced water-colour painting after a journey in the Tyrol, and in 1861 was induced to take up etching, on which his reputation chiefly rests. (See specimens in the Bristol Room.) His works appeared at the Royal Academy between 1861 and 1879, the year of his death in London.

40. KYNANCE COVE, CORNWALL.

Presented by Mrs. E. R. Edwards.

On Canvas, 72 in. w. by 48 in. h.

41. THE MOAT, PLAYFORD HALL.

Presented by Mrs. E. R. Edwards.

On Canvas, 49 in. w. by 31 in. h. Signed.

FEDDEN (A. Romilly), R.B.A.

42. A BRETON PASTORAL.

Presented by Arthur Baker, Esq.

Evening effect—shepherdess returning with her flock.

Water-Colour, 49 in. w. by 37 in. h. Signed and dated 1901.

FRIPP (A. D.), R.W.S.

B. 1822. D. 1895.

Alfred Downing Fripp was born in Bristol in 1822. He was the younger brother of G. A. Fripp. He was a pupil of William Müller, and a member of the Royal Water-Colour Society in 1846. He painted figures and landscapes. He died in 1895.

43. IRISH PEASANTS.

Purchased.

Water-Colour, 14½ in. w. by 10½ in. h. Signed and dated 1844.

GOODALL (Fred.), R.A.

B. 1822. D. 1904.

Frederick Goodall was born in 1822. He is famous as a painter of Biblical subjects and Eastern scenes. He was elected an Associate of the Royal Academy in 1852, and an Academician in 1863. He died in 1904 at the age of 82.

44. THE RISING OF THE NILE.

Presented by the Right Hon. Lord Winterstoke, 1906.

(*Exhibited at the Royal Academy, 1865.*)

The picture depicts an Egyptian family escaping from the rising river, which has already encircled the village on the plain of Gizeh, to higher ground, while friendly hands are conveying the aged to a place of safety. The mother in the centre is anxious for her baby, and carries it on her shoulder, whilst the little girl has a pet lamb. The annual overflow of the Nile is absolutely essential to the fertility of the country, but its rising to the height of even a few feet above the periodical average is the occasion of much desolation and ruin.

On Canvas, 54 in. w. by 30 in. h. Signed and dated 1865.

GOTCH (T. C.).

45. THE AWAKENING.

Presented by Alfred R. Robinson, Esq.

(Exhibited at the Royal Academy, 1898.)

"A girl aroused from sleep regards three angels. The picture is one of many by the same artist illustrating phases of child-life. Here the limit of childhood is nearly reached, and the painter endeavours to show in pictorial form the moment, which sooner or later occurs to most, when the child awakes to the serious responsibilities of life. The girl in the picture is evidently of a well-to-do and pious family; but her room is simple and even ascetic in character. The three shining ones are present to her mind's eye, and indicate that the awakening, in her case, is to a vision of beauty and holiness."—T. C. G.

On Canvas, 72 in. w. by 53 in. h. Signed.

GRAHAM (Peter), R.A.

b. 1863. (Living.)

46. "WIND"—A Storm in the Highlands.

Purchased 1906.

(Exhibited at the Royal Academy, 1873.)

"A remarkable landscape, the river in spate, the pines blown and torn by the gale."

On Canvas, 78 in. w. by 53 in. h. Signed and dated 1873.

HARRISON (J.), M.D.

Dr. J. Harrison was a friend of W. J. Müller, and often went out sketching with him.

47. THE AVON NEAR SEA MILLS.

Presented by Miss Tyndall.

Water-Colour, 19 in. w. by 12½ in. h. Signed and dated 1846.

48. BRISTOL CATHEDRAL FROM THE SHIPYARD.

Presented by Miss Tyndall.

Water-Colour, 20 in. w. by 13 in. h. Signed and dated 1846.

HAYES (E.), R.H.A., R.I.

B. 1820. D. 1904.

Edwin Hayes was born at Bristol in 1820. He painted marine subjects, and exhibited at the Royal Academy from 1855 to 1904. He died in London, Nov. 7th, 1904, aged 84.

49. IN FALMOUTH HARBOUR.

Purchased out of the Capper Pass Bequest.

Boats off Falmouth, with Pendennis Castle and portion of Breakwater.

On Canvas, 48 in. w. by 28 in. h. Signed and dated 1871.

HEFFNER (Karl).

50. WINTER.

Talmadge Bequest.

A dreary winter landscape, with trees, timber wagon, etc.

On Canvas, 56 in. w. by 26 in. h. Signed.

51. SCENE IN HOLLAND.

Talmadge Bequest.

A characteristic Dutch landscape, with road and river in perspective.

On Canvas, 56 in. w. by 26 in. h. Signed.

HEMY (C. Napier), A.R.A. (*After*)

B. 1841. (Living.)

52. YOUTH—Rounding the Buoy.

VICTOR FOCILLON.

Presented by W. Reed, Esq.

Etching (Artist's signed proof), 29½ in. w. by 17 in. h.

HERKOMER (Prof. Sir Hubert von), C.V.O., R.A.

B. 1849. (Living.)

53. SIR HENRY M. STANLEY, Traveller and Explorer.

Presented by the ARTIST, 1905.

(*Exhibited at the Royal Academy, 1887.*)

A three-quarter front view portrait.

On Canvas 31 in. w by 36 in. h. Signed and dated 1886–7.

54. THE OLD GUARDS' CHEER.

Presented by HENRY OVERTON WILLS, Esq. 1906.

(Exhibited at the Royal Academy, 1898.)

The picture records the welcome given to Queen Victoria by the Crimean Veterans of the Guards, who were stationed at the base of the Guards' Memorial in Waterloo Place on the day of the 1897 Jubilee procession, as seen by the artist from the windows of the Athenæum Club. The management of the masses of strong colour in the coats of the old men and in the flag draping the front of the stand is extremely skilful. There is excellent character in the crowd of faces, and the introduction of the little girl into the canvas reveals the artistic instinct for effective contrast.

On Canvas, 76 in. w by 116 in. h. Signed and dated 1898.

55. THE OLD GUARDS' CHEER.

(After Sir H. von Herkomer, R.A.)

Presented by HENRY OVERTON WILLS, Esq.

(See description to original painting, No. 54.)

Engraving (Artist's signed proof), 30½ in. w. by 43 in h.

IBBETSON (J. C.).

B. 1759. D. 1817.

Julius Caesar Ibbetson was born at Masham, Yorkshire, in 1759. When seventeen years of age he painted a theatrical scene. He exhibited at the Royal Academy eighty-one pictures between 1785 and 1815. In 1788 he went to China, but on his return recommenced sending pictures to the Academy, his works, in oil and water-colour, representing coast scenes and landscapes, with figures and cattle. He died at Masham in 1817.

56. VIEW OF FLAMBOROUGH HEAD.

Bowden Bequest, 1904.

A party of smugglers are landing a cargo on the shore, with numerous horsemen and other figures.

On Canvas, 27 in. w. by 20 in. h.

JACKSON (Samuel).

B. 1794. D. 1869.

Samuel Jackson was born at Bristol in 1794. Developing a taste for art, at the age of 30 he became a pupil of F. Danby, who was then living at Bristol. Two years later he became an Associate Exhibitor of the Water-Colour Society, and contributed landscapes annually up to 1848, when he withdrew from the Society. When between 60 and 70 he made a sketching tour in Switzerland. He died in 1869.

57. VIEW ON THE AVON.

Purchased.

On Canvas, 41 in. w. by 25 in. h.

58. BATH ABBEY—Sunset.

Purchased out of the Capper Pass Bequest.

Water-Colour, 42 in. w. by 28 in. h. Signed and dated 1847.

KEMP-WELCH (Lucy E.), R.B.A.

59. TIMBER-HAULING IN THE NEW FOREST.

Presented by George A. Wills, Esq. 1905.

(Exhibited at the Royal Academy, 1904.)

"When one of the giant trees of the New Forest is torn up by the roots in some great storm, it is, if unsound, cut up for burning in the charcoal pits; but if good and sound, it is carried away whole by the timber merchants. The picture shows the latter scene. In this case the labour is immense; the great trunk, stripped of its branches, lies in such rough ground that wheels cannot be used. A powerful team of horses is then attached to it, and it is dragged by sheer strength along the ground until it can be slung upon the wagons."—L. K.-W.

On Canvas, 108 in. w. by 58 in. h. Signed and dated 1904

60. TIMBER-HAULING IN THE NEW FOREST.

(After Lucy E. Kemp-Welch, R.B.A.)

WILLIAM HOLE, R.S.A.,

Presented by George A. Wills, Esq.

(See description to original painting, No. 59.)

Etching (Artist's signed proof), 32 in. w. by 16 in. h.

KNIGHT (C. P.).

B. 1829. D. 1897.

Charles Parsons Knight, born in 1829, was the 'son of Canon Knight, of St. Michael's, Bristol. He resided at Clifton and, from about 1880, Tiverton. He had a high reputation for his knowledge of cloud form and sea effects. He exhibited at the Royal Academy, from 1857 to 1895, thirty-four pictures. He died on January 22nd, 1897.

61. FLOATING HARBOUR, BRISTOL.

Presented by William Edwards George, Esq.

The old Floating Harbour as it appeared in 1879, with sunset effect, showing the old Drawbridge. Over the tops of the houses to the right may be seen the towers of St. Stephen's, St. Werburgh's, All Saints' and Christ Churches, to the left those of St. James's and St. Michael's.

On Canvas, 40 in. w. by 27 in. h. Signed and dated 1879.

LEADER (B. W.), R.A.

B. 1831. (Living.)

62. NOVEMBER.

Presented by ALFRED TRAPNELL, Esq.

English river scene in winter, with lowering dark clouds.

On Canvas, 38 in w. by 25 in. h. Signed and dated 1884.

LELY (Sir Peter). (*After*)

B. 1618. D. 1680.

63. OLIVER CROMWELL.

(Copy of portrait by Sir Peter Lely in the Uffizi Gallery at Florence.

Presented by Mrs. PETHICK.

On Canvas, 23 in. w. by 28 in. h.

LE SUEUR (Eustache).

B. 1616. D. 1655.

Eustache le Sueur was born of humble parentage in Paris in 1616. He was one of the many celebrated artists who received instruction from Vouet. Although he did not visit Italy, he lost no opportunity of studying the works of the great Italian masters, the style of Raphael greatly attracting him. In 1640 he became a Member of the Guild of Master Painters; but quitted this, however, on the formation of the French Academy, of which he was one of the twelve original members. So great is the reputation in which Le Sueur is held by his fellow-countrymen, that French critics do not hesitate to compare him with Raphael. He died in Paris in 1655, at the early age of 38.

64. THE BRAZEN SERPENT.

Presented by the Right Hon. LEWIS FRY.

"And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died. . . . And the Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived."—*Numbers* xxi. 6-9.

On Canvas, 53 in. w. by 38 in. h.

LINNELL (John).

B. 1792. D. 1882.

John Linnell was born in London in 1792. He entered the schools of the Royal Academy in his fourteenth year, where he made rapid progress. With Mulready he became a pupil of John Varley, and exhibited in the Royal Academy for the first time in 1807. In addition to painting on canvas, he also painted portraits in miniature and engraved in mezzotint. In 1809 the British Institution awarded him a prize of fifty guineas for a landscape called "Removing Timber." He soon devoted himself to portrait painting and to pictures of scenery near London, and though of recent years his name has become to be associated with landscape painting, a half century ago his portraits were well known, some of which he engraved in mezzotint and published. He exhibited constantly at the Royal Academy until 1881, and though never a member, is supposed to have declined the honour of Associateship. He died at Redhill on January 20th, 1882, in his ninetieth year. Six of his pictures are in the National Gallery, and others in various provincial galleries. The scene represented in this picture is near the late artist's home at Redhill, Surrey.

65. THE WOOD CUTTERS.

Presented by Sir FREDERICK WILLS, Bart.

On Canvas, 73 in. w. by 49 in. h.

LONG (Edwin), R.A.

B. 1829. D. 1891.

Edwin Long was born in Bath in 1829. He began his career and mads his reputation solely as a portrait painter, not until later years producing the large historical compositions by which he is better known to-day. He exhibited in the Royal Academy for the first time in 1855, and from that year until his death in 1891 was an almost constant exhibitor, sending in ninety-three works in all. In 1857 he went to Spain to study Murillo and Velasquez, particularly the former, and the pictures he exhibited on his return a few years later bore evident trace of his sojourn in the South. In 1874 he visited Egypt and Syria, which enabled him on his return in 1876 to gain admission into the ranks of the Royal Academy by reason of the great success which attended the exhibition at Burlington House in the previous year of his famous picture, "The Babylonian Marriage Market." This work has since been bought for the sum of £6,615, and is now in the Royal

Holloway College, together with "The Suppliants," purchased for £4,305. In 1881 Edwin Long was elected a Royal Academician. In 1891 he finished his last and largest picture, "The Parable of the Sower," which was, however, never exhibited in the Royal Academy, as he died on May 15th of that year after a very short illness. His success had been very considerable, and his work appealed very strongly to the religious sensibilities of the day.

66. PHARAOH'S DAUGHTER.—The Finding of Moses.

(*Exhibited at the Royal Academy, 1886.*)

"She saw the child: and, behold, the babe wept. And she had compassion on him."—*Exodus* ii. 6.

On Canvas, 109 in. w. by 78 in. h.

67. A MULETEER'S COURTSHIP.

A typical Spanish scene. A muleteer's stolen interview with his lady love, who extends one hand through the casement, while grasping in the other a red rose, her lover's token.

On Canvas, 31 in. w. by 42 in. h.

MATVEEFF (F. M.).

B. 1758. D. 1826.

Fedor M. Matveeff was born in St. Petersburg in 1758. He was one of the most distinguished Russian landscape painters of his time. He painted mostly in Rome, where he died in 1826.

68. LAGO MAGGIORE.

Presented by Henry Daniel, Esq.

In the picture is seen Lago Maggiore itself with its deep blue waters, the beautiful girdle of hills enclosing it, and the distant snow-peaks of the Swiss Alps. Also in the centre Isola Bella, the best known of the islands, which was formerly a barren rock with a church and a few cottages, until Count Vitaliano Borromeo, by erecting a château upon it and laying it out as a garden in 1650-71, converted it into a summer residence.

On Canvas, 61 in. w. by 41 in. h. Signed and dated 1812

MONDINEU (E.).

69. BEAR-BAITING IN GASCONY.

Presented by Alfred Capper Pass, Esq.

(Awarded a Medal in the Paris Salon Exhibition, 1901.)

The scene is laid in a French village; a number of excited country folk are watching bulldogs baiting a bear, which is held by a chain to a post in the centre of the ring. Two other bulldogs eager to join in the fray are held in leash, and two more tied to posts. The picture is full of sunshine, life, and animation.

On Canvas 124 in. w. by 72 in. h. Signed and dated 1904.

MORLAND (George).

B. 1763. D. 1804.

George Morland was born on the 26th June, 1763, in London, and was instructed in his art by his father. His subjects were generally animals, or of a domestic character, and all his pictures were executed with extreme facility. Morland's death, hastened by dissipation, took place in London on the 29th October, 1804, when he was forty-two years of age.

70. INTERIOR WITH SHEEP.

Presented by Miss Byrn.

On Canvas, 18 in. w. by 15 in. h. Signed "G. Md."

MOSTYN (Tom).

71. THE EDGE OF THE FOREST.

Presented by E. W. Savory, Esq.

On Canvas, 93 in. w. by 71 in. h.

MÜLLER (Paul R. A.).

72. IN THE SAHARA.

Presented by The Right Hon. Lord WINTERSTOKE.

Arabs crossing the desert by moonlight. The women. enclosed in canopies, according to custom, are riding on camels, whilst the Arabs accompany them on foot.

On Canvas, 72 in. w. by 37 in. h. Signed and dated 1885.

MÜLLER (W. J.).

B. 1812. D. 1845.

William James Müller was born at Bristol in 1812. His father, a German, was Curator of the Museum of the Bristol Institution. Müller was for a time a pupil of his townsman, J. B. Pyne, the landscape painter. In 1834 he made a tour on the Continent, and in 1838 started upon a long and arduous journey through Greece and Egypt, settling in London after his return in 1839. Many sketches and pictures of Oriental manners and scenery were the result of these journeys. He exhibited at the Royal Academy from 1833 to 1845, when he left London for Bristol for the benefit of his health, but his strength gradually failed, and he died on Sept. 8th of that year, at the early age of 33.

73. COOMBE GLEN, NEAR BRISTOL.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 26 in. w. by 31 in. h. Signed and dated 1831.

74. SKETCH OF COTE HOUSE, WESTBURY-ON-TRYM.

Presented by Mrs. C. H. AMES.

Water Colour, 14 in. w. by 9 in. h.

75. ST. MARY REDCLIFF. (A Study.)

Purchased.

Water-Colour, 7¾ in. w. by 11 in. h.

NICHOLSON (F.).

B. 1753. D. 1844.

Francis Nicholson, landscape painter, was born at Pickering, Yorks, in 1753. He was one of the founders of the Water-Colour Society, and exhibited at the Royal Academy between the years 1789 and 1804. He died in 1844 at the age of 91.

76. VIEW OF BRISTOL.

Purchased.

Water-Colour, 11½ in w. by 7¾ in h.

NIEMANN (E. J.).

B. 1813. D. 1876.

Edmund John Niemann was born at Islington in 1813, and is well known as a landscape painter. His works first appeared at the Royal Academy in 1844, and finally in 1872. About 1850 he spent a few years at London. He died at Brixton in 1876.

77. THE AVON AND SEVERN FROM CLIFTON DOWN.

Purchased out of the Capper Pass Bequest.

On Canvas, 53 in. w. by 30 in. h. Signed and dated 1848.

NORMAND (Ernest).

78. MEMORIES.

Presented by J. W. Arrowsmith, Esq.

"The intention of the picture was to suggest the longing of an alien, who had passed into a Moorish harem, for the surroundings of earlier days. When once a girl passes into the harem in Morocco her liberty is limited to the central garden of the building and the roof towards eventide."—E. N.

On Canvas, 31 in. w. by 56 in. h. Signed,

PAGET (Sidney E.).

79. LANCELOT AND ELAINE.

Presented by the Right Hon. Lord WINTERSTOKE.

(*Exhibited at the Royal Academy, 1891.*)

"And when the maid had told him all the tale of King and Prince, the diamond sent, the quest assigned to her not worthy of it, she knelt full lowly by the corners of his bed, and laid the diamond in his open hand."—*Tennyson.*

On Canvas, 61 in. w. by 41 in. h.

PARK (Henry).

B. 1816. D. 1871.

Henry Park was born on July 20th, 1816, at Bath. As a child he exhibited talent for drawing, converting his friends and relatives into models. Later he became a pupil in the Royal Academy, where he exhibited between 1847 and 1864. He worked principally on portrait and figure subjects, but later developed as an animal painter, his cattle and sheep pictures being widely known. He came to reside in Bristol, where he died on May 28th, 1871.

80. SCOTCH CATTLE AND SHEEP.

Presented by ALFRED CAPPER PASS, Esq.

On Canvas, 63 in. w. by 36 in. h. Signed and dated 1865.

PARSONS (A. Wilde).

81. THE LAST DAYS OF H.M.S. "FORMIDABLE."

Presented by Alderman J. FULLER EBERLE.

"There's a far bell ringing
At the setting of the sun,
And a phantom voice is singing
Of the great days done."

The old *Formidable* anchored off Portishead, with sunset effect.

Water-Colour, 46 in. w. by 30 in. h. Signed and dated 1904.

PARSONS (J. F.).

82. DAFFODILS.

Presented by W. Jacks, Esq.

On Canvas, 29 in. w. by 37 in. h. Signed and dated 1888.

PICHAT (O.).

83. AN EPISODE AT QUATRE BRAS.

Presented by Alderman J. Fuller Eberle.

At this battle, which took place just before the battle of Waterloo, during the critical time when the French Guards and French cannon were making a desperate attempt to break the English square, a Scotch piper inspired confidence in his comrades by coolly playing his bagpipes outside the lines.

On Canvas, 82 in. w. by 49 in. h. Signed.

POCOCK (Nicholas).

B. 1741. D. 1821.

Nicholas Pocock was the son of a Bristol merchant, and was born in 1741. When quite young he commanded merchant vessels sailing from this port, but had such a liking for art, however, that he left the sea and adopted it as a profession. He exhibited paintings of marine subjects and naval engagements from 1782, and continued to exhibit at the Royal Academy and British Institution until 1815. He was one of the original members of the Water-Colour Society, where he exhibited until 1817. He died at Maidenhead in 1821, aged 80.

84. THE WRECK.

Presented by F. Newcombe, Esq.

Water-Colour, 23½ in. w. by 16¼ in. h. Signed and dated 1791.

85. TENBY, 1789.

Purchased.

Water-Colour, 23 in. w. by 16 in. h.

POOLE (P. F.), R.A.

Paul Falconer Poole, the English historical painter, was born in 1810 at Bristol. He was almost entirely self-taught in art but exhibited at the Royal Academy for the first time in 1830. A picture which he exhibited in 1843, "Solomon Eagle exhorting the people to repentance," attracted considerable notice, and this and the "Sion Monastery," in 1846, led to his being elected an Associate of the Royal Academy in the latter year. In 1861 he was elected a full Academician, his success being mainly due to the poetry of his conceptions and his fine colouring. He led a very retired life, and died at Hampstead in 1879. He married the widow of F. Danby, A.R.A., and his brother, James Poole, was Mayor of Bristol 1858–9.

85a. THE VISITATION AND SURRENDER OF SYON NUNNERY to the Commissioners appointed by Cromwell in the Reign of Henry VIII.

Purchased out of the Capper Pass Bequest.

(*Exhibited at the Royal Academy, 1816.*)

Syon, at Isleworth, on the Thames, was one of the first large monasteries to be suppressed, the convent having been accused of harbouring the King's enemies, and otherwise denying his supremacy.

The canvas is crowded with figures; the sinister-looking commissioners are seated at table, receiving on all sides the riches of the house, and interrogating the sisterhood. Some of these are oppressed with grief, whilst others appear to congratulate themselves on the prospect of release, because all who had taken the veil under twenty-one years of age were declared released from their vows. The composition and colouring is fully characteristic of the artist.

PRATT (Jonathan).

86. GOING TO THE FÊTE.

Presented by Mrs. W. J. Gale.

Breton peasants outside a farmhouse preparing for a fête.

On Canvas, 43 in. w. by 31 in. h. Signed and dated 1877

PROUT (J. Skinner).

B. 1806. D. 1876.

John Skinner Prout was a nephew of Samuel Prout, and was born at Plymouth in 1806. He lived for a time in Bristol, working with his friend Müller. He was a member of the Water-Colour Society, and died in 1876.

87. *VESTIBULE OF THE CHAPTER HOUSE, BRISTOL CATHEDRAL.

Presented by F. Newcombe, Esq.

Water-Colour, 11 in. w. by 8 in. h.

PYNE (J. B.).

B. 1800. D. 1870.

James Baker Pyne was born in Bristol in 1800. He was intended for the law, but abandoned it to become an artist. In 1835 he went to London, and exhibited at the Royal Academy for the first time in 1836. In 1842 he was elected a Member of the Society of British Artists, and was for some years its Vice-President. In 1846 he made a tour on the Continent, revisiting Italy in 1851. He died in London in 1870.

88. CLIFTON FROM ASHTON MEADOWS.

Presented by Alfred Capper Pass, Esq.

(Exhibited at the Royal Academy, 1837.)

On Canvas, 53 in. w. by 34 in. h. Signed and dated 1836.

89. CLIFTON, 1837.

Presented by Francis Tagart, Esq.

On Canvas, 71 in. w. by 34 in. h.

RAPHAEL (S.).

B. 1483. D. 1520.

Raffaello Sanzio, called Raphael, was born at Urbino, in Italy, on April 6th, 1483, and died at Rome on Good Friday, April 6th, 1520. He received his art education in the school of Pietro Perugino, at Perugia. He afterwards painted at Florence, and for many years at Rome, where, until his death, he was occupied chiefly at the Vatican.

90—96. Photographs of the Raphael Cartoons.

Purchased.

The original cartoons are drawn with chalk upon strong paper and coloured in distemper, and hung in the North Gallery of the Victoria and Albert Museum. They were executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. Each cartoon is about twelve feet high.

90. CHRIST'S CHARGE TO PETER.

48 in. w. by 32 in. h.

91. PAUL AND BARNABAS AT LYSTRA.

48 in. w. by 32 in. h

92. THE MIRACULOUS DRAUGHT OF FISHES.

40 in. w. by 33 in. h.

93. THE DEATH OF ANANIAS.

48 in. w. by 32 in. h.

94. ELYMAS THE SORCERER STRUCK WITH BLINDNESS.

40 in. w. by 33 in. h.

95. PETER AND JOHN HEALING THE LAME MAN.

48 in. w. by 32 in. h.

96. PAUL PREACHING AT ATHENS.

40 in. w. by 33 in. h.

RIVIERE (Hugh G.).

97. THE RIGHT HON. WILLIAM HENRY, BARON WINTERSTOKE OF BLAGDON.

Painted for the Subscribers for presentation to the Right Hon. Lord WINTERSTOKE, who handed it over to the Art Gallery.

On Canvas, 40 in. w. by 48 in. h.

ROBERTS (J.).

98. THE RETURN OF THE LIFEBOAT.

Presented by Sir HERBERT ASHMAN.

The lifeboat is being hauled up on the beach by a crowd of willing helpers on its return from the rescue of a party of shipwrecked people. An old man is seen in the middle of the boat with hands clasped offering up thanks for their deliverance, whilst stalwart fishermen carry the women and children to a safe spot.

On Canvas, 60 in. w. by 43 in. h.

RUITH (Horace van).

99. QUEEN VICTORIA.

Copied by permission of Her late Majesty, after her visit to Bristol in 1899. The original at Windsor Castle was painted by Professor Baron H. von Angeli in 1885.

Presented by the SUBSCRIBERS.

On Canvas, 77 in. w. by 98 in. h.

SCHMALZ (Herbert).

B. 1856. (Living.)

100. INSPIRATION.

Presented by Mr. and Mrs. YATES STEVENS AND FAMILY in memory of the late Sir Joseph D. Weston.

Inspiration, as a rule, comes suddenly to the human mind. In the present picture, the young girl has started up from her chair at the sudden thought of the moment, and stands in an abstracted way, seeing and not seeing, as the thought takes definite shape. The pleasant spot, with its tranquil garden and sheltering mountains, is suggestive of that continual calm out of which the inspirations of the soul are often born.

On Canvas, 34 in. w. by 50 in. h. Signed and dated 1883.

SHAW (Walter J.).

101. BANTHAM SANDS, DEVON.

Presented by RICHARD DAVEY, Esq.

On Canvas, 60 in. w. by 30 in. h.

SMITH (Reginald), R.B.A.

102. A PASSING SHOWER—Cornish Coast.

Presented by the ARTIST. 1905.

Water-Colour, 44 in. w. by 29 in. h. Signed

STANFIELD (G. Clarkson).

George Clarkson Stanfield, son of William Clarkson Stanfield, R.A., was born in London in 1828. He was a pupil of his father, and painted chiefly continental landscapes, marine subjects, and views of towns. He died at Hampstead in 1878.

103. THE BROLETTO, COMO.

Presented by G. E. BLOOD, Esq.

The Broletto (Town Hall), built in 1215, is constructed of alternate layers of different coloured stones.

On Canvas, 25½ in. w. by 33½ in. h.

SYER (John), R.I.

B. 1815. D. 1885.

John Syer was born at Atherstone, Warwickshire, in 1815. He came to Bristol in 1848, where he received instruction from Fisher, a miniature painter. His water-colour drawings are bold, free representations of Welsh and English scenery, as are also most of his oil paintings. He was a Member of the Royal Institute of Painters in Water-Colours. He also exhibited at the Royal Academy between the years 1846 and 1875. He died suddenly on June 26th, 1885, at Exeter, whilst on a sketching tour, at the age of 70.

104. THE TIMBER WAGON.

Presented by Alfred Capper Pass, Esq.

A timber wagon is seen wending its way along a country road, with pond on the right and children fishing. Background of fresh green foliage.

On Canvas, 72 in. w. by 41 in. h.

105. TANTALLAN CASTLE.

Presented by the Subscribers.

"His towers Tantallan vast,
Broad, massive, high, and stretching far,
And held impregnable in war,
On a projecting rock they rose,
And round three sides the ocean flows."

Marmion.

A storm has burst around the rock-bound coast on which the massive castle stands, and a schooner has been forced on to the rocks at the foot of the bold granite cliffs. Heavy, lowering clouds show that the storm has hardly spent its fury as yet, although a bright blue spot in the sky indicates that it is passing away. The sea is breaking over the stranded vessel, on which figures are clinging. Men and women are hurrying down the path to the rugged beach, and in the foreground several men are engaged in saving portions of the wreck, the foremast of the vessel having gone by the board, and been washed on shore. The gloomy-looking towers of the castle stand out in massive grandeur, and a wonderful amount of life and vigour is thrown into the picture. Considered by many the masterpiece of this artist.

On Canvas, 72 in. w. by 48 in. h. Signed and dated 1860.

106. ON THE LYD.

Presented by Samuel C. Hosegood, Esq.

This was the last picture painted by Syer. On the eve of the day of his death he remarked to his friend, in whose studio he had been painting: "I'll come in to-morrow, William, just to give one or two more touches." "Sign it," insisted Mr. Widgery. "It'll do—sign it," and John Syer obeyed. That night, in the billiard-room of his hotel, he was seized with pains in the region of the heart, and in thirty-six hours he had breathed his last.

On Canvas, 60 in. w. by 40 in. h. Signed and dated 1885.

107. ON THE ROAD TO HARLECH.

Presented by HEBER MARDON, Esq.

"Mountains on whose barren breasts
The labouring clouds do often rest."

Oil Painting, 49½ in. w. by 40½ in. h.

108. BRISTOL FROM BRANDON HILL.

Purchased.

Water-Colour, 22 in. w. by 15 in. h. Painted about 1850.

TALBOYS (A. Augusta).

109. THE FIRST LESSON—Cat and Kittens with dead Bullfinch.

Presented by The ARTIST.

On Canvas, 28 in. w. by 17 in. h. Signed.

TIBALDI (Pellegrino).

B. 1527. D. 1592.

Pellegrino Tibaldi, painter and architect, was born in Bologna in 1527, and is sometimes called Pellegrino da Bologna. In 1547 he went to Rome, where he studied the works of Michelangelo, and painted a great deal for Cardinal Poggi. In 1586 he was invited to Spain by Philip II., and employed in the Escurial. He also painted the ceiling of the Madrid Library. After a residence of nine years in Spain he returned to Italy and settled in Milan, where he died about 1592.

110. SOPHONISBA IN THE ACT OF TAKING POISON.

Presented by the Representatives of the late JOHN E. DAVIES.

Sophonisba was made captive by the Romans at the taking of Cirta from the Carthaginians. On her knees she supplicated Masinissa, one of her captors, to protect her, and he, fascinated by her youth and beauty, married her, in order the better to be able to fulfil her request. For doing so he was severely reprimanded by Scipio Africanus, who pointed out that she, as well as

the country, was in the hands of the Romans, who might dispose of them both as they thought fit. At this reproof Masinissa was so deeply affected that he sent her a cup of poison as the only means of deliverance from the Romans that lay in his power. This she resolutely drank, and expired in 205 B.C.

On Canvas, 57 in. w. by 47 in. h.

TURNER (J. M. W.), R.A.

B. 1775. D. 1851.

Joseph Mallord William Turner was born on April 23rd, 1775, in Maiden Lane, Covent Garden, where his father carried on business as a hairdresser. The friendship of Girtin, the water-colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, gave facilities for the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789, in 1799 he was elected an Associate, and in April, 1802, became a full Academician, at the age of 27. In the same year he made his first tour on the Continent. His *Liber Studiorum* was begun in 1807, and forms perhaps the most satisfactory monument to his genius. In 1839 he sent the last picture to the Academy, in which his full power was shown, namely, "The fighting *Temeraire* tugged to her last berth." After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried at Chelsea, on December 19th, 1851. He was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral.

111. VIEW OF BRISTOL FROM THE SOUTH-EAST.

Purchased.

Water-Colour, and Engraving of same (1796), 5½ in. w. by 3½ in. h.

VERTUNI (A.).

112. THE PONTINE MARSH, ITALY.

Presented by Mrs. C. H. Ames.

Evening scene, with cattle, in the marshes near Rome.

On Canvas, 58 in. w. by 29 in. h.

WAITE (E. W.).

113. AUTUMN — Abinger Mill Pond, near Dorking.

Presented by CHARLES THOMAS, Esq.

Oil Painting, 43½ in. w. by 29½ in. h. Signed and dated 1887.

WALTER (J.).

B. 1783. D. 1856.

Joseph Walter was born in Bristol in 1783. He was a marine painter, exhibited at the Royal Academy between 1836 and 1847, and died in 1856.

114. *THE "GREAT WESTERN" ON HER FIFTH PASSAGE FROM BRISTOL TO NEW YORK.

Presented by Alderman J. FULLER EBERLE.

On Canvas, 59 in. w. by 35 in. h. Signed and dated 1839.

WARN (Miss E. B.).

115. JOHN BEDDOE, M.D., F.R.S.

Presented by SOME OF HIS FRIENDS, 1907.

On Canvas, 29½ in. w. by 35½ in. h. Signed and dated 1905.

WEBB (James).

James Webb was well known for his seascapes and coast scenes. He exhibited at the Royal Academy from 1853 to 1888. He died in March, 1895.

116. BAMBOROUGH CASTLE.

Presented by MYLES A. CLARK, Esq.

Bamborough Castle is situated on the north-eastern extremity of the coast of Northumberland. It stands on a lofty mass of basaltic rock, the side facing the sea being 150 ft. above the sea level.

On Canvas, 71 in. w. by 42 in. h. Signed and dated 1862.

117. COLOGNE CATHEDRAL.

Presented by Myles A. Clark, Esq.

The City of Cologne as seen from the river. The cathedral at that time did not possess the two handsome towers now so conspicuous in all views.

On Canvas, 71 in. w. by 48 in. h. Signed and dated 1869.

WEST (Benjamin), P.R.A. (School of).

Benjamin West was born in Pennsylvania in 1738. He early became famous in this country as an historical painter, and was elected President of the Royal Academy in 1792. He died in London in 1820.

117a THE BAPTISM OF HENRY VIII., 1491.

Presented by Lady Smyth.

The picture represents Richard Fox, Bishop of Exeter (afterwards Bath and Wells) baptising the infant Prince in the Church of the Observant Friars at Greenwich, in the presence of King Henry VII. and ladies of the Court.

WEST (William).

B. 1801. D. 1861.

William West, landscape painter, was born at Bristol in 1801, where he practised for most of his life. He began exhibiting at the Royal Academy in 1824 with a sacred subject, but eventually became famous for his landscapes. In 1851 he was elected a Member of the Society of British Artists, to whose exhibitions he was a constant contributor. He exhibited at the Royal Academy for the last time in 1851, and died at Chelsea in January, 1861.

118. CLIFTON, 1830.

Presented by Alfred Capper Pass, Esq.

The view is from Observatory Hill—the Observatory at that time being West's studio—looking down the Avon, which is seen at high tide. In the distance may be seen the Severn and the Welsh hills.

On Canvas, 36 in. w. by 27 in. h. Signed and dated 1830.

119. SLATE ROCKS, ILFRACOMBE.

Presented by G. E. Blood, Esq. 1905.

On Canvas, 57 in. w. by 36 in. h. Signed

120. SIMPLON PASS, SWITZERLAND.

Presented by Alfred E. Hudd, Esq. 1905.

On Canvas, 46 in. w. by 55 in. h.

WILLIAMS (W.).

121. *HOTWELLS AND ROWNHAM FERRY, 1784.

Presented by Alderman J. Fuller Eberle

On Canvas, 50 in. w. by 39 in. h.

WILLIS (H. Brittan), R.W.S.

B. 1810. D. 1884.

H. Brittan Willis was born at Bristol in 1810, and painted landscapes and animals. He exhibited at the Royal Academy between 1844 and 1861 twenty-seven works in all. He died in 1884.

122. SALTWOOD CASTLE, KENT.

Purchased out of the Capper Pass Bequest.

On Canvas, 56 in. w. by 36 in. h. Signed and dated 1851.

WILLIS (John).

John Willis was noted as a painter of architectural interiors, many of which he contributed to the Royal Academy exhibitions between 1829 and 1852.

123. *THE LORD MAYOR'S CHAPEL—Interior, looking East.

Purchased.

Water-Colour, 13 in. w. by 17 in. h.

WOODVILLE (R. Caton), R.I.

124. QUEEN VICTORIA KNIGHTING HERBERT ASHMAN, Esquire, First Lord Mayor of Bristol, at the Council House, Bristol, Nov. 15th, 1899.

Presented by the Subscribers.

(Exhibited at the Royal Academy, 1902.)

The last public ceremony performed by Her Late Majesty Queen Victoria.

On Canvas, 96 in. w. by 60 in. h. Signed and dated.

WOLFE (George).

B. 1834. D. 1890.

George Wolfe was born in Bristol on January 11th, 1834, and commenced drawing in 1851, at the age of 17. He made rapid improvement, painted in oils and water-colours, and was so successful that in 1857 he had a picture hung in the Royal Academy. Others followed until 1867, when he ceased to exhibit. He lived the greater part of his life in Clifton, where he died in 1890.

125. MONT ORGEUIL CASTLE, JERSEY.

Presented by W. Jacks, Esq.

On Canvas, 72 in. w. by 42 in. h.

UNKNOWN.

126. ST. MARY REDCLIFF, FROM THE HARBOUR.

Artist unknown.

Purchased.

Water-Colour, 12 in. w. by 17 in. h.

127. SEBASTIAN CABOT.

Artist unknown.

Presented by FRANCIS F. FOX, Esq.

Copy of the portrait originally in the possession of C. J. Harford, Esq. The original was removed to America, where it was destroyed by fire. Before its destruction several copies were made.

Sebastian Cabot was born about 1474, of Venetian parentage. Bristol is said to have been his native town. In 1497 his father, John Cabot, sailed from Bristol in the *Matthew* and discovered the mainland of North America.

(See also No. 7.)

On Canvas, 28 in. w. by 35 in. h.

128. A COLLECTION OF TWENTY-TWO REPRODUCTIONS OF LINE ENGRAVINGS by Italian and German Masters of the Eighteenth Century.

Presented by the TRUSTEES OF THE BRITISH MUSEUM.

Loan Collection.

ANIMALS IN ART.

GALLERY IV.

Oil Paintings.

129. CATTLE—Evening.

T. SIDNEY COOPER, R.A., 1864.

Lent by Right Hon. WALTER LONG, M.P.

T. Sidney Cooper was born at Canterbury in 1803. He was a remarkable painter of cattle and sheep, and lived to the great age of 99. He was elected a Royal Academician in 1867, and died in 1902.

130. DEER STALKING.

R. ANSDELL, R.A., 1845.

Lent by JOHN KING, Esq.

Richard Ansdell was born at Liverpool in 1815. He first exhibited at the Royal Academy in 1840, of which he was elected an Associate in 1861, and full Member in 1870. He painted a wide range of animal subjects, and his works attained great popularity during his lifetime. He died in 1885.

131. HEAD OF A LIONESS.

WILLIAM HUGGINS.

Lent by the CORPORATION OF BLACKBURN.

132. TIGER DRINKING.

J. T. NETTLESHIP.

Lent by Mrs. A. Nettleship.

John Trivett Nettleship was born at Kettering in 1841, and was educated at Durham School. He exhibited at the Royal Academy from 1874 to 1901. His many pictures of wild animals are remarkable for their breadth and freedom. He died in London in 1903.

133. GROUP OF HORSES.

JAMES WARD, R.A., 1821.

Lent by the Right Hon. Lord Brassey.

James Ward (1769—1859) began working as an engraver under John Raphael Smith and William Ward, his brother. He turned his attention to rural scenes about 1790, and finally, in animal painting, gave his virile and imaginative talent its most characteristic expression.

James Ward, while he can paint domestic animals as well as Morland, excels in the more imaginative, even fantastic, rendering of savage animals. In these pictures puny, condescending, domesticating man is ignored. The painter shows us the wild, fierce struggle of strong, magnificent beasts warring amongst themselves far from man. There is no favouritism and protection. The battle is to the strong.

Ward seems purposely to have departed from strict truth to nature by exaggerating the muscles of his beasts, but this exaggeration is justifiable in his case, being a true artist's note of emphasis on what he regards as most salient, and he uses it to reveal to us the imaginative truth of his insight into animal nature.

134. INTELLECT AND INSTINCT.

H. STACEY MARKS, R.A., 1879.

Lent by the Corporation of Birmingham.

(*Exhibited at the Royal Academy, 1879.*)

Henry Stacey Marks was born in London in 1829. He exhibited constantly at the Royal Academy, his works being mainly decorative in character. He died in 1898, after a short illness.

135. HEN AND CHICKENS.

There is no pleasanter sight in the farmyard than a hen mothering her chicks. Here the artist, who is well known in Glasgow and a frequent exhibitor at the Royal Academy, has selected a quite peaceful occasion. One or two chicks are nestling under the hen for warmth, another is coyly seated on her back, while the rest are busy looking for something to eat about the ground. The hen dozes peacefully, but her eye is half open in case any harm should come to her young ones. The colouring is quiet but delightful, suggesting a good breed of fowl.

GEO. PIRIE.

Lent by WILLIAM GLEIG, Esq.

136. THE BATTLE OF THE BUTTERFLIES.

R. ANSDELL, R.A., 1870.

Lent by the Right Hon. LORD BRASSEY.

137. GREYHOUNDS IN LEASH.

G. G. KILBURNE, 1887.

Lent by ALFRED R. ROBINSON, Esq.

138. DONKEYS AND BOYS.

HENRY PARK.

Lent by Mrs. CHESSELL.

139. HEAD OVER EARS IN LOVE.

ALFRED W. STRUTT, A.R.C.A.

Lent by Messrs. DOWDESWELL and DOWDESWELLS.

140. "WARRANTED QUIET TO RIDE OR DRIVE."

BRITON RIVIÈRE, R.A., 1872.

Lent by JOHN KING, Esq.

141. THE CHARGE OF THE LIGHT BRIGADE.

"Boldly they rode and well,
Whilst horse and hero fell;
Into the jaws of death,
Into the mouth of hell
Rode the Six Hundred!"

R. CATON WOODVILLE, R.I., 1895.

Lent by Messrs. HENRY GRAVES & Co.

142. HORSE ATTACKED BY LION.

GEO. STUBBS, A.R.A.

Lent by LADY SMYTH.

George Stubbs was born at Liverpool in 1724. When about twenty years of age Stubbs set up as portrait painter at Leeds. Later he devoted himself almost entirely to animal painting. He was elected an Associate of the Royal Academy in 1780. He published several anatomical works, the most famous being the *Anatomy of the Horse*. He died in London in 1806.

143. LITTLE PEGGIE.

JAMES WARD, R.A., 1821.

Lent by Mrs. E. M. WARD.

144. CATTLE.

T. SIDNEY COOPER, R.A.

Lent by F. H. GOLDNEY, Esq.

145. HARK! BACK!!

JOHN CHARLTON, R.B.A., 1906.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1906.*)

146. THE HONORARY TREASURER.

C. KAY ROBERTSON, 1899.

Lent by Messrs. DOWDESWELL and DOWDESWELLS.

147. RESTING AND RUMINATING.

JAMES DOUBTING, 1877.

Lent by ALFRED R. ROBINSON, Esq.

James Doubting was born in Bristol in 1841. He was noted for his cattle painting. He died in November, 1904.

148. WHITE CRANES AND BOAT-BILL.

H. STACEY MARKS, R.A., 1880.

Lent by G. O. SPAFFORD, Esq.

149. ABANDONED.

During the Peninsula War our ships were sent to convey Spanish troops from Jutland back to Spain. They were unable to take the horses, which were abandoned on the seashore, and, when set free, they formed in squadrons and charged and fought each other with great fury, and were last seen from the ships fighting on the shore.

JOHN CHARLTON, R.B.A.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1904.*)

150. NAPOLEON'S DOG "VIC."

This dog, when a puppy, was taken from Joseph Bonaparte's baggage after the Battle of Vittoria, 1810. He afterwards belonged to Algernon Percy, Duke of Northumberland, for whom this picture was painted.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

(*Exhibited at the Royal Academy, 1820.*)

151. TIGER AND SERPENT.

JAMES WARD, R.A.

Lent by ARTHUR KAY, Esq., F.S.A.

152. WILD BOAR.

J. T. NETTLESHIP.

Lent by WALTER CHAMBERLAIN, Esq.

153. A FRUGAL MEAL.

J. F. HERRING, SENR., 1857.

Lent by the CORPORATION OF LEEDS.

John Frederick Herring, the distinguished horse painter, was born in Surrey in 1795. As an artist he was practically self-taught, his earlier works being limited to race-horses. He was a frequent exhibitor at the Royal Academy and British Institution. He died at Tunbridge Wells in 1865. The above picture is a replica of the one in the National Gallery.

154. WHITE CRANES AND PENGUIN.

H. STACEY MARKS, R.A., 1880.

Lent by G. O. SPAFFORD, Esq.

155. THE COMING STORM.

T. SIDNEY COOPER, R.A., 1872.

Lent by Mrs. C. H. SLADE.

156. MISPLACED AFFECTION.

R. ANSDELL, R.A., 1881.

Lent by the CORPORATION OF READING.

(*Exhibited at the Royal Academy, 1881.*)

157. "OPPORTUNITY MAKES THE THIEF."

ALFRED W. STRUTT, A.R.C.A.

Lent by the ARTIST.

158. OUR POOR RELATIONS; OR, THE SICK MONKEY.

The mother tenderly nursing her sick little one, whilst a black monkey sits on a rail above her eating an orange.

This picture was painted in 1870 for the late Thomas Baring, Esq., who paid 3,000 guineas for it. It was bequeathed by him to the Right Hon. the Earl of Northbrook, by whom the picture is lent. It was exhibited at the Royal Academy in 1870, and again at the Winter Exhibition, specially devoted to Landseer's works, in 1874, and subsequently at Philadelphia (1876), Paris (1878), Manchester (1887), and Guildhall, London (1897). It was engraved by W. H. Simmons in 1875.

SIR EDWIN LANDSEER, R.A.

Lent by the Right Hon. the EARL OF NORTHBROOK.

Sir Edwin Landseer was born in London in 1802. He was educated in art by his father, and early attracted attention. He first exhibited at the Royal Academy in 1817, and the pictures he sent during the following years established for him an unrivalled reputation as a painter of animals. He was elected an Associate of the Royal Academy in 1826, and an Academician in 1831. In 1850 Landseer received the honour of knighthood from Queen Victoria, whose favourite painter he was, but declined the offer of the Presidency of the Royal Academy on the death of Sir Charles Eastlake in 1865. He died at St. John's Wood, London, in 1873, and was buried in St. Paul's Cathedral

159. ITALY—Ploughing Oxen in the Campagna.

G. F. WATTS, R.A.

Lent by the Right Hon. LORD ABERDARE.

George Frederick Watts was born in London in 1817, and first exhibited at the Royal Academy in 1837. He visited Italy in 1844, and remained there nearly four years, painting many original studies in the style he had acquired from careful study of the works of such great colourists as Titian and Veronese. He was unequalled as a painter of portraits, and excelled in ideal and mythological subjects. He died, after a brief illness, in 1904, after having twice refused a proffered baronetcy.

160. LIONESS AND HERON.

JAMES WARD, R.A.

Lent by the Executors of the late J. STAATS FORBES.

161. REPOSE.

CHAS. JONES, R.C.A.

Lent by the CORPORATION OF CARDIFF.

162. ON GUARD—Newfoundland Dog.

WILLIAM HUGGINS.

Lent by JOHN KING, ESQ.

William Huggins was born at Liverpool in 1820. He commenced the study of wild animals in 1837, and first exhibited at the Royal Academy in 1846. Huggins has been called the "Liverpool Landseer," though his paintings possess richer and more glowing colour than those of Landseer. He died at Chester in 1884.

(*Exhibited at the Royal Academy, 1872.*)

163. CARTING SEAWEED.

LILIAN CHEVIOT.

Lent by Messrs. HENRY GRAVES and Co.

164. "DASH."—Spaniel.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

The Property of the Artist. "I 'll sing about my little dog," &c.

(*Exhibited at the Royal Academy, 1837.*)

165. AN EVENING DRINK.

This picture, on panel, was painted by the Artist when over 90 years of age.

T. SIDNEY COOPER, R.A., 1897.

Lent by the CORPORATION OF BOLTON.

166. A PLAINTIVE DUET.

W. H. TROOD, 1895.

Lent by Messrs. HENRY GRAVES & CO.

(*Exhibited at the Royal Academy, 1895.*)

167. THE HAPPY MOTHER.

HENRIETTE RONNER, R.I., 1901.

Lent by Messrs. A. & F. PEARS.

168. CRAFT AND CONFIDENCE.

R. ANSDELL, R.A., 1869—1870.

Lent by JOHN KING, Esq.

(*Exhibited at the Royal Academy, 1870.*)

169. ON THE ROAD TO SEVILLE.

R. ANSDELL, R.A., 1857.

Lent by FRANCIS TAGART, Esq.

170. WOLVES' HEADS.

GEORGE ROMNEY.

Lent by the Right Hon. Lord Aberdare.

George Romney was born in Lancashire in 1734. He is especially noted for his portraits and historical subjects. The above picture is the original study for the wolves in his portrait of Lady Hamilton as Circe. He died at Kendal in 1802.

171. RED SETTER AND BLACKCOCK.

HEYWOOD HARDY, 1869.

Lent by John H. Clarke, Esq.

172. SHOOTING DOGS AND PONY.

JAMES HARDY, JUNR., 1888.

Lent by John King, Esq.

173. WHAT CAT'S AVERSE TO FISH?

HENRIETTA WARD, 1905.

Lent by the Artist (Mrs. E. M. Ward).

174. CERIG-GWYNION, RADNORSHIRE.

H. W. B. DAVIS, R.A., 1905-6.

(See No. 39 in the Permanent Collection.)

175. IN THE VALE OF GLENCOE.

HENRY GARLAND, 1902.

Lent by Messrs. Shepherd Bros.

176. SHEEP STUDY.

E. WERTRIMAR.

Lent by the CORPORATION OF NEWCASTLE-UPON-TYNE.

177. HEAD OF RETRIEVER.

EDWIN DOUGLAS.

Lent by ALGERNON GRAVES, Esq., F.S.A.

178. CATTLE PASSING ALONG A SANDY LANE.

T. DEARMAN.

Lent by EDWARD A. BIGG, Esq.

(*Exhibited at the Royal Academy, 1848.*)

Thomas Dearman, a landscape and cattle painter, exhibited at the Royal Academy between 1824 and 1856. He lived near Guildford, and died in 1857.

179. RETRIEVER AND SLIPPER.

SIR EDWIN LANDSEER, R.A.

Lent by Mrs. GEORGE HOLT.

180. AT THE ZOO.

HEYWOOD HARDY, 1880.

Lent by JOHN KING, Esq.

181. TIMBER-HAULING IN THE NEW FOREST.

LUCY E. KEMP-WELCH, 1904.

(See No. 59 in the Permanent Collection.)

182. ST. BERNARD'S HEAD.

R. A. DENT.

Lent by C. A. Hayes, Esq.

183. "OVER THE HILLS AND FAR AWAY."

GILBERT FOSTER, R.B.A., 1894.

Lent by Mrs. Gilbert Foster.

184. RETRIEVER'S HEAD.

JAMES HARDY.

Lent by Frank Jolly, Esq.

185. WOLF.

J. T. NETTLESHIP, 1901.

Lent by Mrs. J. T. Nettleship.

186. THE GAMEKEEPER.

R. ANSDELL, R.A., 1878.

Lent by J. R. Ormrod, Esq.

187. GELERT.

The picture illustrates the famous legend of Gelert. In the struggle which has taken place between the wolf and the devoted dog, the cradle has got overturned and Llewellyn's child thrown out upon the floor, but his slumber is deep, and he does not wake. The faithful hound, now that the wolf is slain and danger past, thinks not of his own sore wounds, but with the tenderest action caresses the sleeping child. Ere long his master will return, and, not perceiving the dead assailant, will imagine ill has come to his

child through the dog, and in his grievous error kill the true and noble creature. At Beddgelert, in North Wales, Gelert is buried, and his grave is shown to this day.

C. BURTON BARBER, 1884.

Lent by the Corporation of Reading.

(*Exhibited at the Royal Academy, 1884.*)

Charles Burton Barber, an animal painter, was born at Great Yarmouth in 1845. His pictures, which generally represent children and dogs, are much reproduced, and very popular. He executed a large number of pictures for Queen Victoria, and exhibited at the Academy from 1866 to 1893. He lived chiefly in London, where he died in 1894.

188. JERSEY FAMILY.

EDWIN DOUGLAS.

Lent by Messrs. Henry Graves & Co.

189. THE UGLY DUCKLING.

"The mother took her young brood down to the water."

HENRIETTA WARD, 1875.

Lent by the Artist (Mrs. E. M. Ward).

(*Exhibited at the Royal Academy, 1876.*)

190. AN OYSTER SUPPER.

HORATIO H. COULDERY.

Lent by the Corporation of Nottingham.

191. THE VILLAGE SMITHY.

JOHN S. NOBLE.

Lent by the Corporation of Bradford.

192. DRIVING SHEEP.

R. CLEMINSON, 1865.

Lent by E. HILTON NAISH, Esq.

193. WANDERER.

J. T. NETTLESHIP.

Lent by Mrs. A. NETTLESHIP.

194. A MULETEER'S COURTSHIP.

EDWIN LONG, R.A., 1862.

(See No. 67 in the Permanent Collection.)

195. BEAUTY AND THE BEAST.

C. BURTON BARBER.

Lent by the CORPORATION OF READING.

(*Exhibited at the Royal Academy, 1878.*)

196. THE COMING STORM—Cattle.

RICHARD BURNIER, 1873.

Lent by the EXECUTORS of the late J. STAATS FORBES.

197. READY FOR WORK.

JOHN S. NOBLE.

Lent by the CORPORATION OF BIRMINGHAM.

198. CROSSING THE FORD.

HENRY GARLAND.

Lent by the CORPORATION OF SUNDERLAND.

(*Exhibited at the Royal Academy, 1874.*)

199. "LION" AND "DASH"—St. Bernard and Spaniel belonging to the 7th Duke of Beaufort.

SIR EDWIN LANDSEER, R.A., 1840.

Lent by His Grace the DUKE OF BEAUFORT.

(*Exhibited at the Royal Academy Winter Exhibition, specially devoted to Lanseer's works, in 1874.*)

200. A BREEZY DAY ON THE CORNISH COAST—St. Michael's Mount.

T. CRESWICK, R.A. (landscape), and
R. ANSDELL, R.A. (figures).

Lent by GEORGE A. GIBBS, Esq., M.P.

(*Exhibited at the Royal Academy, 1866.*)

201. AN UNWELCOME VISITOR.

R. ANSDELL, R.A.

Lent by EDWARD A. BIGG, Esq.

(*Exhibited at the Royal Academy, 1869.*)

202. FOX-TERRIER PUPPIES.

VALENTINE T. GARLAND.

Lent by ARTHUR ROBINSON, Esq.

203. DRIVING PIGS INTO A BARN.

C. JACQUES.

Lent by the EXECUTORS of the late J. STAATS FORBES.

204. THE TRYSTING PLACE.

S. E. WALLER.

Lent by F. NEWCOMBE, Esq.

GALLERY V.

Oil Paintings.

205. COWS WATERING AT A STREAM.

H. BRITTAN WILLIS, R.W.S., 1853.

Lent by the CORPORATION OF LEICESTER.

206. JOGGING HOME.

W. H. HOPKINS, 1881.

Lent by ALFRED R. ROBINSON, Esq.

(*Exhibited at the Royal Academy, 1881.*)

207. WHY DON'T YOU WAKE?

A bugler-boy, wounded in an engagement, is lying unconscious. His little regimental dog, however, lies on his breast, and looks with tender inquiry into his master's face. The faithfulness of the skye-terrier is proverbial.

WILLIAM STRUTT.

Lent by the ARTIST.

208. INDIAN ANTELOPES.

J. T. NETTLESHIP.

Lent by E. NETTLESHIP, Esq.

209. UNDER THE BRITISH FLAG.

VALENTINE T. GARLAND, 1902.

Lent by the Artist.

210. HEAD OF A SHEEP.

GEO. MORLAND.

Lent by Sydney Morse, Esq.

211. THE PROUD MOTHER.

A. AUGUSTA TALBOYS.

Lent by the Artist.

212. COURSING (Study).

JAMES WARD, R.A.

Lent by Mrs. E. M. Ward.

213. SHEEP AND LAMBS.

ROSA BONHEUR, 1866.

Lent by Mrs. Geo. Holt.

214. STUDY OF A COW.

JAMES WARD, R.A.

Lent by Mrs. E. M. Ward

215. STUDY OF A BULL DOG.

ABRAHAM COOPER, R.A.

Lent by Mrs. E. M. Ward.

Abraham Cooper was born in London in 1787. He employed his leisure time in making sketches of dogs and horses, and soon became a favourite painter with the sporting world. He was a constant exhibitor at the Royal Academy, of which he was elected an Associate in 1817, and a full Member three years later. He died in 1868.

216. DOG WITH FERRET (Study).

JAMES WARD, R.A.

Lent by Mrs. E. M. Ward.

217. HARES IN CORNFIELD.

BRITON RIVIÈRE, R.A., 1879.

Lent by the Executors of the late J. Staats Forbes.

218. HORSES FIGHTING.

CHAS. TOWNE.

Lent by John King, Esq.

Charles Towne, a painter of animals, was born probably about 1780. He exhibited at the Royal Academy between the years 1795 and 1812, and became Vice-President of the Liverpool Academy in 1813. He died about 1850.

219. RIVER SCENE WITH CATTLE.

P. J. DE LOUTHERBOURG, R.A.

Lent by the Corporation of Derby.

Philip de Loutherbourg was born in 1740. He was a popular painter of landscapes with figures and cattle, which he treated in the Dutch style. He was elected an Associate of the Royal Academy in 1780, and an Academician in the following year. He died at Hammersmith in 1812.

220. STABLE INTERIOR—Dogs and Donkey.

GEO. MORLAND.

(Signed on Dog's Collar.)

Lent by ARTHUR KAY, Esq., F.S.A.

George Morland was born in London in 1763. He early showed precocious talent, and was strictly trained by a severe father. On gaining his freedom, by way of reaction he fell into the idle, dissipated habits which spoilt his life but seldom his art, his death taking place in 1804.

Morland, unlike Ward, is happiest in the farmyard and the stable. Simple scenes of country life satisfied him, and he found in them ample scope for his mastery of lighting, and that technical accomplishment which, as a born artist, he possessed in the highest degree.

The subjects of his paintings are commonplace enough, but they have acquired an almost melancholy interest for us in the twentieth century as the veracious record of an England that has almost passed away. His pictures tell of the comfortable, remote, agricultural life lived by the English country people of the eighteenth century, and record it with consummate technical skill.

221. HOMEWARD.

ARNESBY BROWN, A.R.A.

Lent by the CORPORATION OF PRESTON.

(*Exhibited at the Royal Academy, 1896.*)

222. FLY CATCHING.

BRITON RIVIÈRE, R.A., 1869.

Lent by JOHN KING, Esq.

223. GROUP OF DONKEYS.

W. H. HOPKINS and J. HARDY. 1866.

Lent by FRANK JOLLY, Esq.

224. PORTRAIT OF A HUNTER.

C. W. GABRIEL, 1907.

Lent by the Artist.

225. GORDON SETTERS.

GEO. EARLE.

Lent by the Fine Art Society.

226. CATTLE SCENE.

HENRY PARK, 1866.

Lent by Miss C. M. Franklin.

227. THE TIMBER WAGON.

W. SHAYER.

Lent by Miss E. G. Atkins.

228. "A CHIP OF THE OLD BLOCK"—Charge of the 5th Lancers at the Battle of Elandslaagte.

The moment chosen is when the boy trumpeter, leading in the charge, is shooting down several of the Boers with his revolver. He is a well-set boy of seventeen or so, a man in all but years, and full of grace in his khaki uniform and firm seat. The force of the charge is evidenced by the overthrown Boer and horse on the ground, hurled down by sheer impact, and as one looks at the resistless rush it is easy to imagine the mad trampling of hoofs, the swish through the air, the shriek of the shells, and the ping of the Mauser bullet. In the foreground is seen a Maxim gun, with its brass water-jacket.

R. CATON WOODVILLE, R.I., 1900.

Lent by Messrs. Henry Graves & Co.

229. MOUNTAIN SHEEP.

A. MORRIS, 1878.

Lent by G. W. STEVENS, Esq.

230. AFTER THE DAY'S WORK.

C. W. GABRIEL.

Lent by the ARTIST.

231. THE HALT.

R. QUICK.

Lent by R. J. LAWRENCE, Esq.

232. THE HORSE FAIR.

HEYWOOD HARDY, 1902.

Lent by JOHN KING, Esq.

233. A PRIMROSE DAME.

HENRIETTA WARD.

Lent by the ARTIST (Mrs. E. M. WARD).

(*Exhibited at the Royal Academy, 1889.*)

234. SETTER AND PUPPIES.

JAMES HARDY.

Lent by FRANK JOLLY, Esq.

235. THE MOURNER.

The favourite spaniel watching the tomb of her deceased mistress. Painted to illustrate a poem entitled, "The Social Day."

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

(*Exhibited at the Royal Academy, 1817.*)

236. THE ASSASSIN—Snake about to attack a deer.

J. T. NETTLESHIP.

Lent by Mrs. A. NETTLESHIP.

237. GOING TO MARKET.

JAMES DOUBTING, 1865.

Lent by J. W. ARROWSMITH, Esq.

238. THE FIRST LESSON.

A. AUGUSTA TALBOYS.

(See No. 109 in the Permanent Collection.)

239. THE FERRY.

W. H. BARTLETT, 1892.

Lent by GEO. KENNEDY, Esq.

240. SCOTCH CATTLE.

JOHN JOSEPH BARKER.

Lent by G. H. LOXTON, Esq.

John Joseph Barker was son of Thomas Barker, of Bath, nephew of Benjamin Barker, the landscape painter, and brother of Thomas Jones Barker, the battle painter.

241. DOG AND RABBITS.

R. CLEMINSON.

Lent by Miss C. M. Franklin.

242. BEAR-BAITING IN GASCONY.

E. MONDINEU, 1904.

(See No. 69 in the Permanent Collection.)

243. PIGS.

GEO. MORLAND.

Lent by Henry Daniel, Esq.

244. EARLY SPRING ON THE HILLS.

JAMES DOUBTING, 1881.

Lent by the Committee of the Bristol Fine Arts Academy.

245. GROUP OF CATTLE.

J. H. DE HAAS.

Lent by Frank Jolly, Esq.

246. AVE MARIA.

COUNT CAPELLI, 1899.

Lent by G. O. Spafford, Esq.

(Exhibited at the New Gallery.)

247. DEAD DEER.

J. F. LEWIS, R.A.

Lent by ALGERNON GRAVES, Esq., F.S.A.

John Frederick Lewis, born in London in 1805, devoted the earliest years of his career to the study of animal life, and, while still a boy, exhibited at the British Institution and Royal Academy. He is better known, however, for his Oriental subjects. He was elected an Academician in 1865, and died in 1876.

248. DEAD HARE.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

249. CALVES.

HEYWOOD HARDY, 1871.

Lent by G. E. BLOOD, Esq.

250. TABLE D'HÔTE AT THE DOGS' HOME.

Feeding-time has arrived, and the large trough of biscuit is being ravenously attacked. The various breeds mingle together —the pretty black-and-tan terrier and the fierce mastiff, the fox-terrier and the collie, the gentle toy spaniel and the voracious bull-dog. Another hungry stream is coming in through the doorway, one being a performing dog from a Punch and Judy show.

J. C. DOLLMAN, R.I., 1879.

Lent by the CORPORATION OF LIVERPOOL.

(*Exhibited at the Royal Academy, 1879.*)

251. THE FOREST FIRE.

"The wild things of the jungle fled in front of the fire. . . . The roar of the prairie fire put a great stress upon the fleeing animals, so that they were as of one kin, in the presence of a common danger. A herd of spotted deer, with a lioness in their very midst, accompanied by wild boars, jackals and hares, followed each other pell-mell, making for shelter."

J. T. NETTLESHIP, 1899.

Lent by Mrs. A. NETTLESHIP.

252. WELSH PONIES.

JOHN JOSEPH BARKER.

Lent by G. H. LOXTON, Esq.

253. THE EAGLE'S HAUNT.

ROBERT HENRY ROE.

Lent by Mrs. F. C. PEARSE.

254. A HUNTING MORNING.

VALENTINE T. GARLAND.

Lent by the ARTIST.

255. MILKING-TIME.

JAMES DOUBTING, 1879.

Lent by G. W. STEVENS, Esq.

256. RABBITS.

C. M. B. SCHREIBER, R.C.A.

Lent by C. A. HAYES, Esq.

257. DARTMOOR PONIES AT HOME.

J. T. NETTLESHIP.

Lent by E. NETTLESHIP, Esq.

258. INTERIOR WITH SHEEP.

GEO. MORLAND.

(See No. 70 in the Permanent Collection.)

259. CATTLE.

W. LIVENS, 1896.

Lent by the EXECUTORS of the late J. STAATS FORBES.

260. THE GLOW OF AUTUMN.

GILBERT FOSTER, R.B.A., 1902.

Lent by Mrs. GILBERT FOSTER.

261. POLAR BEAR EATING A FISH.

J. T. NETTLESHIP, 1899.

Lent by E. NETTLESHIP, Esq.

262. GROUP OF GOATS.

HEYWOOD HARDY, 1864.

Lent by FRANK JOLLY, Esq.

263. HORSES PLOUGHING.

H. MORLEY.

Lent by the EXECUTORS OF THE LATE J STAATS FORBES.

264. CALVES.

M. MATHEWS.

Lent by the EXECUTORS OF THE LATE J. STAATS FORBES.

265. MUCH ADO ABOUT NOTHING—Deerhound.

BRITON RIVIÈRE, R.A.

Lent by FRANK JOLLY, Esq.

266. GROUP OF CATTLE—Twilight.

J. B. PYNE.

Lent by FRANK JOLLY, Esq.

267. EXPECTATION.

C. W. GABRIEL.

Lent by the ARTIST.

268. INTO THE SILENT SEA—Polar Bear.

This picture may be compared with the small picture by the same artist, No. 261. They are both of the polar bear, but here he is sliding off the ice and plunging into the water in search of fish on which he feeds. This is a splendid specimen of his race—the small eyes set in the broad face and the little ears on each side of the big round head are true characteristics of all the bear family. whether brown or white.

J. T. NETTLESHIP, 1900.

Lent by Mrs. A. NETTLESHIP.

(*Exhibited at the Royal Academy, 1900.*)

269. COWS IN MEADOW.

A. TOMSON.

Lent by the EXECUTORS OF THE LATE J. STAATS FORBES.

270. LANDSCAPE AND SHEEP.

P. NASMYTH.

Lent by the EXECUTORS OF THE LATE J. STAATS FORBES.

Patrick Nasmyth was born at Edinburgh in 1787, and died at Lambeth in 1831. He exhibited a great many pictures, and is especially famous for the original character of his landscapes.

271. TEAM OF OXEN.

A. TOMSON.

Lent by the EXECUTORS OF THE LATE J. STAATS FORBES.

272. "THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH."

The picture depicts a pair of Lapland lovers in sledges, who, being about to separate, passionately embrace one another, and do not notice the approach of a pack of wolves. The barking of their warning dogs and sudden spring of their reindeer are as yet unable to part them, and, when effected, it is very doubtful what the result may be.

WILLIAM STRUTT.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1886, and Paris Salon, 1898.*)

273. BRITISH ARTILLERY ENTERING THE ENEMY'S LINES AT TEL-EL-KEBIR, 13th September, 1882.

"Here to our joy we found a corner in the line where a lot of troops had scrambled up, and where the ditch, four feet deep elsewhere, was not quite so deep. We galloped the left gun at it, and it went into the ditch with a bump. The horses got over the parapet on the other side."

JOHN CHARLTON, R.B.A.

Lent by the CORPORATION OF NOTTINGHAM.

(*Exhibited at the Royal Academy, 1883.*)

274. MORNING MISTS.

FRANK STONELAKE.

Lent by the Artist.

275. LANDSCAPE WITH CATTLE.

THOMAS BARKER (of Bath).

Lent by Prof. C. J. Holmes.

Thomas Barker (called "Barker of Bath"), a painter of landscapes and rural life, was born at Pontypool in 1769. He removed to Bath early in life, where he achieved great success. He exhibited at the Royal Academy occasionally between the years 1791 and 1829. His death took place in Bath in 1847.

276. READY FOR WORK.

H. MORLEY PARK.

Lent by the Committee of the Bristol Fine Arts Academy.

277. STARTLED DEER.

R. ANSDELL, R.A.

Lent by the Corporation of Leeds.

278. A LANE ON THE HILLS — West Cornwall.

JAMES DOUBTING, 1883.

Lent by Mrs. C. H. Slade.

279. ON THE MEADOW'S SLOPE.

JAMES DOUBTING, 1883.

Lent by Mrs. C. H. Slade.

280. THE OLD AND THE NEW.

Cattle ploughing a field, with a motor-car traversing a road close by.

J. C. DOLLMAN, R.I., 1904.

Lent by the FINE ART SOCIETY.

281. NOW OR NEVER!

An elopement. The old travelling carriage, drawn by two fine horses, awaiting the commands of the two young people, who, apparently with feelings of hesitation, are standing on the edge of the wood.

HEYWOOD HARDY, 1905.

Lent by Messrs. SHEPHERD BROS.

282. ORPHEUS.

This version of the classic myth by a famous modern painter is conceived in the idyllic spirit of Greek pastoral poetry. (See Note to "Eurydice," p. 105.)

JOHN M. SWAN, R.A.

Lent by J. MARTIN WHITE, Esq.

283. HUNTING SCENE.

GEO. WRIGHT.

Lent by ALFRED R. ROBINSON, Esq.

284. RUMINATING—Brown Bear.

J. T. NETTLESHIP, 1898.

Lent by Mrs. A. NETTLESHIP.

285. PORTRAIT OF A HORSE.

C. W. GABRIEL.

Lent by the Artist.

286. HORSE'S HEAD.

EDWARD R. SMYTHE.

Lent by Alfred Clarke, Esq.

287. SINDBAD AND THE ELEPHANTS.

HEYWOOD HARDY, 1898.

Lent by the Committee of the Bristol Fine Arts Academy.

288. SHEEP WITH LAMBS.

C. R. HAVELL.

Lent by Mrs. John Harvey.

289. THE FERRY.

W. H. HOPKINS and E. HAVELL, 1866.

Lent by Mrs. F. F. Cartwright.

290. SPANISH SMUGGLERS—Gibraltar Rock in the distance.

R. KEMM.

Lent by Frank Jolly, Esq.

291. STUDY OF A DOG.

R. ANSDELL, R.A.

Lent by Mrs. E. M. WARD.

292. IMPENDING DANGER.

W. H. SULLIVAN, R.C.A., 1889.

Lent by Mrs. CHESSELL.

293. CATTLE.

T. SIDNEY COOPER, R.A., 1868.

Lent by JOHN KING. Esq.

GALLERY III.

Oil Paintings.

294. HARD TIMES.

A landscape in which is depicted a scene in the Scottish Highlands after a heavy fall of snow. Dark clouds overhang the mountains in the background, whilst in the sky, to the left, a pale golden mist beams through the mists clearing from the lower hills. The "Hard Times" experienced by the cattle when the country assumes its wintry garb are forcibly suggested by the animals in the foreground, some of which are cropping the scanty herbage which here and there peeps out of the snow.

BASIL BRADLEY, R.W.S.

Lent by the CORPORATION OF OLDHAM.

(*Exhibited at the Royal Academy, 1898.*)

295. DONKEY AND SPANIEL.

ABRAHAM COOPER, R.A.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

296. A FIRESIDE PARTY.

Sir EDWIN LANDSEER, R.A.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

297. COW AND SHEEP.

T. SIDNEY COOPER, R.A.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

298. YOUNG ROEBUCK AND ROUGH HOUNDS.

Sir EDWIN LANDSEER, R.A.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

299. HORSE AND DONKEY.

JAMES WARD, R.A.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

300. THE EVENING OF THE BATTLE OF WATERLOO.

"At Genappe, the first important defile through which the French Army retired, an immense number of carriages and wagons of all kinds had been collected together, which presented a rich booty to the Prussians; but the most valuable and most interesting object consisted of Napoleon's travelling carriage, which, with all its contents, fell into the hands of the 15th Regiment. He himself had only quitted it a few minutes previously in such haste as to leave behind his hat, which was found inside."

ERNEST CROFTS, R.A.

Lent by the CORPORATION OF LIVERPOOL.

(*Exhibited at the Royal Academy, 1879, aud at Brussels, 1893*).

301. THE KING'S SIESTA.

WM. WALLS, A.R.S.A.

Lent by the ARTIST.

302. GREYHOUNDS.

GODEFROY JADIN.

Lent by the TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM.

303. BEN EAY, ROSS-SHIRE.

H. W. B. DAVIS, R.A.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1906.*)

304. THE HERALD OF NIGHT.

Over the grassy lands the newly-risen moon sheds her gentle light; and here and there upon the fragrant pastures the cattle are grouped, growing with each moment less distinct as the night advances. Objects, which in broad daylight are clearly outlined, now become shadowy and indistinct, and, with the mantle of night, there comes the quiet that reigns alike on the low hills, the dewy pastures, and in the darkening firmament.

ARNESBY BROWN, A.R.A.

Lent by the CORPORATION OF WORCESTER.

305. LANDSCAPE WITH DONKEYS.

JAMES WARD, R.A.

Lent by the Right Hon. LORD BRASSEY.

306. BABES IN THE WOOD.

WALTER HUNT.

Lent by the CORPORATION OF SUNDERLAND.

(*Exhibited at the Royal Academy, 1893.*)

307. MARES OF THE BOULONNAIS.

H. W. B. DAVIS, R.A.

Lent by the ARTIST.

(*Exhibited at the Royal Academy, 1904.*)

Additional Oil Paintings.

(In Galleries II. & III.)

308. PORTRAIT OF RACHEL HARVEY.

FRANK HOLL, R.A.

Lent by the Rev. A. J. Harvey.

Frank Holl was born at St. James's Terrace, Kentish Town, London, on July 4th, 1845. He was the son of the eminent engraver, Francis Holl, A.R.A. At the age of fifteen he became a probationer in the school of the Royal Academy, where he was among the most successful students of the year. Most of his pictures deal with the more sombre scenes of domestic life. Exhibiting at the Academy in 1878 a very successful portrait, he produced in 1879 a half-length portrait of Samuel Cousins, the famous engraver. This was shown at the Academy in the same year, and its merits were so great that from that time down to the death of the artist he was always with more commissions for portraits than he could carry out. He was elected an A.R.A. in 1878, and a full Academician in 1884. He died on July 31st, 1888.

309. PORTRAIT OF JAMES HARVEY.

FRANK HOLL, R.A.

Lent by the Rev. A. J. Harvey.

310. AN EASTERN SCENE.

W. J. MÜLLER.

Lent by S. C. Hosegood, Esq.

311. STEPPING-STONES ON THE LYD.

JOHN SYER, R.I.

Lent by E. A. Barnett, Esq.

312. ISLE OF ANGLESEY.

J. B. PYNE.

Lent by W. R. Davis, Esq.

313. A WINTER SCENE ON THE THAMES.

C. BRANWHITE.

Lent by C. A. Hayes, Esq.

314. THE CRITICS.

T. P. HALL, 1867.

Lent by Mrs. A. M. Dixon.

315. SCENE FROM "KING JOHN."

W. BROMLEY, 1867.

Lent by Mrs. A. M. Dixon.

316. "À LA SANTÉ DE MADAME LA MARQUISE"—Scene from the French Revolution, 1793.

FRANCIS BARRAUD.

Lent by W. Strachan, Esq.

(*Exhibited at the Royal Academy, 1905.*)

GALLERY I.

Water-Colour Paintings and Pastels.

317. HALTING BY THE SPHINX.

J. A. BENWELL, 1873.

Lent by C. A. Hayes, Esq.

Joseph A. Benwell was born in 1816, his father being a well-known Quaker. He was at one time in the office of Jacob Sturge, Clare Street, Bristol. He is noted for his Eastern scenes, and the drawing of camels. He died in 1887.

318. POLAR BEARS AT PLAY.

J. T. NETTLESHIP.

Lent by Walter Chamberlain, Esq.

319. JAGUAR.

J. T. NETTLESHIP.

Lent by Walter Chamberlain, Esq.

320. SNOW LEOPARD.

J. T. NETTLESHIP.

Lent by Walter Chamberlain, Esq.

321. SHEEP.

R. DUFF.

Lent by the Executors of the late J. Staats Forbes.

322. GILLIE AND DEERHOUND.

J. HARDY, 1873.

Lent by S. C. Hosegood, Esq.

323. A RUSTIC BIT OF NATURE.

HAYNES KING, R.B.A.

Lent by Mrs. C. H. Slade.

324. DONKEY (A study).

J. T. NETTLESHIP.

Lent by Mrs. A. Nettleship.

325. BLACKCOCK AND HEATHER.

J. HARDY.

Lent by Frank Jolly, Esq.

326. REST—Cart-horse in stable.

BERTHA S. JEFFERIES

Lent by the Artist.

327. LANDSCAPE WITH CATTLE.

C. E. BRITTAN.

Lent by the CORPORATION OF PLYMOUTH.

328. PANTHER AND IBISES.

C. E. BRITTAN.

Lent by the CORPORATION OF PLYMOUTH.

329. A WEST HIGHLANDER.

JAMES DOUBTING.

Lent by Mrs. J. P. DOUBTING.

330. STUDIES OF BIRDS.

H. STACEY MARKS, R.A.

Lent by J. G. RUSSELL HARVEY, Esq.

331. COLLIE AND SHEEP.

W. BOTHAMS.

Lent by FRANK JOLLY, Esq.

332. REST.

H. MORLEY PARK.

Lent by E. HILTON NAISH, Esq.

333. COWS.

JAMES DOUBTING.

Lent by G. O. Spafford, Esq.

334. GOING TO MARKET.

JAMES WARD, R.A.

Lent by Messrs. Grundy and Robinson.

335. STILL LIFE.

G. ROSENBERG.

Lent by Frank Jolly, Esq.

336. AFTER THE FAIR.

A. J. MUNNINGS.

Lent by Alfred R. Robinson, Esq.

337. THE DONKEY.

JAMES CURNOCK.

Lent by E. Hilton Naish, Esq.

338. TWO COCKS.

JAMES WARD, R.A.

Lent by Messrs. Grundy and Robinson.

339. A WEST HIGHLANDER.

JAMES DOUBTING.

Lent by Mrs. J. P. Doubting.

340. FOXHOUNDS.

C. E. BRITTAN, JUNR.

Lent by the CORPORATION OF PLYMOUTH.

341. THROUGH THE SPINNEY.

A. J. MUNNINGS.

Lent by ALFRED R. ROBINSON, Esq.

342. SHEEP.

ROSA BONHEUR.

Lent by the EXECUTORS OF THE LATE J. STAATS FORBES.

343. CALVES IN AN ORCHARD.

BERTHA S. JEFFERIES.

Lent by the ARTIST.

344. LION (A study).

J. T. NETTLESHIP.

Lent by Mrs. A. NETTLESHIP.

345. WELSH VIEW WITH CATTLE.

J. JACKSON CURNOCK.

Lent by E. HILTON NAISH, Esq.

346. BREAKFAST—Two kittens.

J. C. DOLLMAN, R.I.

Lent by the ARTIST.

347. SHEEP.

J. COLLINS.

Lent by Mrs. C. H. Slade.

348. THE STANDARD-BEARER.

C. CATTERMOLE.

Lent by Frank Jolly, Esq.

349. THE RIVALS.

1. The Meeting.—On the Way to Cover.
2. The Riding.—Giving the Lady a Lead at the Brook.
3. The Fighting.—Love, Disappointment, Jealousy, Rage, Mud and Water.
4. The Parting.—Au Revoir.

RANDOLPH CALDECOTT.

Lent by Alfred R. Robinson, Esq.

Randolph Caldecott was born at Chester in 1846. He was noted for his illustrations to children's picture books. He was a Member of the Institute of Paintrs in Water-Colours. In 1885 ill-health obliged him to winter in Florida, United States, where he died in the following year.

350. THE SIESTA.

J. C. DOLLMAN, R.I.

Lent by the Artist.

351. RABBIT HUTCHES.

WILLIAM HUNT.

Lent by Sydney Morse, Esq.

William Hunt was born in London in 1790. He was a pupil of John Varley and a Member of the Water-Colour Society. He suffered from bad health, and lived chiefly at Hastings. In his later life he painted chiefly fruit and flowers. He died in London in 1864. Hunt was a believer in the beauty of common things, and in this study has obtained a wonderful harmony of colour out of the rabbits, their hutches, and the old tea-boxes.

352. THE PET OF THE CAMP.

JAMES CURNOCK, 1862.

Lent by Lady WESTON.

353. LION'S HEAD.

E. R. SMYTHE.

Lent by A. CLARKE, Esq.

354. LAMB'S HEAD.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

355. CALF'S HEAD.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

356. SHEEP'S HEAD.

JAMES WARD, R.A.

Lent by Mrs. E. M. WARD.

(354–6 small studies for pictures in the Tate Gallery.)

356a. QUIET! JACK!!

J. F. PARSONS, 1895.

Lent by Alderman J. FULLER EBERLE.

Additional Water-Colours.

357. THE IRISH PIPER.

A. D. FRIPP, R.W.S.

Lent by Alderman C. Bowles Hare.

(*Exhibited in London, 1846.*)

358. SUNSET SCENE OFF SHORE.

H. G. HINE.

Lent by the Rev. A. J. Harvey.

359. FLOWERS THAT FADE.

CARLTON A. SMITH, 1889.

360. THE AVON AT HOTWELLS.

N. POCOCK.

Lent by S. G. Perceval, Esq.

Engravings, Etchings, &c.

361. HEAD OF A LION.

HERBERT DICKSEE.

Lent by the Artist.

362. GAMEKEEPER'S STABLE.

After A. Cooper, R.A.

F. BROMLEY, 1836.

Lent by R. Quick, Esq.

363. THE SPORTSMAN.

After A. Cooper, R.A.

F. BROMLEY, 1836.

Lent by R. Quick, Esq.

364. HEAD OF THE HORSE WHOSE RIDER HAS OVERTHROWN HELIODORUS.

After Raphael.

Lent by the *Burlington Magazine.*

365. BAFFLED.—Wolves.

HERBERT DICKSEE.

Lent by the Artist.

366. PLAY.—Two Leopards.

HERBERT DICKSEE.

Lent by the Artist.

367. PEACE.—Lioness with cubs drinking.

HERBERT DICKSEE.

Lent by the Artist.

368. THE CLOVER FIELD.

HERBERT DICKSEE

Lent by the Artist.

369. TIGER.

HERBERT DICKSEE

Lent by the Artist.

370. TIGER DRINKING.

HERBERT DICKSEE.

Lent by the Artist.

371. WHERE THE GANNETT BUILDS.

After PETER GRAHAM, R.A.

Lent by Miss Phillips.

372. HIGHLAND ROVERS.

After PETER GRAHAM, R.A.

Lent by Miss PHILLIPS.

373. SCOTCH PONIES.

After ROSA BONHEUR.

Lent by F. H. GOLDNEY, Esq.

374. SPANIEL AND PHEASANT.

After Sir EDWIN LANDSEER, R.A.

Lent by C. A. HAYES, Esq.

375. SUSPENSE.

After S. E. WALLER.

Lent by ALFRED R. ROBINSON, Esq.

376. HOUNDS IN LEASH.

HARRY BATES, A.R.A.

Lent by ALFRED DRURY, A.R.A.

(*Large photograph from the original bronze group exhibited at the Royal Academy, 1891.*)

377. IN A FIX.

After A. W. STRUTT.

Lent by Mrs. A. A. HARE.

378. DANIEL ANSWERS TO THE KING.
After BRITON RIVIÈRE, R.A.
Lent by C. A. HAYES, Esq.

379. STUDY FOR PICTURE.—Cows and Sheep.
JAMES WARD, R.A.
Lent by Mrs. E. M. WARD.

380. THE HORSE FAIR.
After ROSA BONHEUR.
Lent by Mrs. A. A. HARE.
(The original picture is hung in the National Gallery.)

381. WHO SPEAKS FIRST?
After A. J. ELSLEY.
Lent by W. JEWELL, Esq.

382. SHEEP.
After ROSA BONHEUR.
Lent by Mrs. A. A. HARE.

383. THE SHEPHERD'S BIBLE.
After Sir EDWIN LANDSEER, R.A.
Lent by C. A. HAYES, Esq.

384. FLOWN.

After S. E. WALLER.

Lent by ALFRED R. ROBINSON, Esq.

385. STUDY OF A WHITE HORSE.

JAMES WARD, R.A.

Lent by Messrs. GRUNDY and ROBINSON.

386. "1807."

After J. L. E. MEISSONIER.

J. JACQUET.

Lent by J. G. RUSSELL HARVEY.

(This etching was executed in a studio in the house of Monsieur Meissonier to his entire satisfaction, and took M. Jacquet over two years to complete.)

It is on the afternoon of the 14th June that we are to suppose the scene to take place which Meissonier has here depicted for us. Napolean is supported by his Generals Berthier, Duroc and Marshal Bessieres. Before him in wild gallop sweep the 12th Cuirassiers. They have one God, Napolean. One Goddess, Glory, and the stern veteran, gay recruit, captain, and conscript, trooper and trumpeter join in the exultant roar

"VIVE L'EMPEREUR."

The Battle is known as the Battle of Friedland, a small town in East Prussia, and here the French Army met the forces of Russia under Bennigsen, who was bidden by the young Emperor Alexander to join battle in an angle between two rivers. Napolean saw the perilous position of the Russians, and seizing Marshal Ney by the arm and showing him Friedland, he exclaimed, "There is your objective, march straight on without looking round, penetrate that dense mass at all costs, enter Friedland, seize the bridges and don't trouble about what may be going on to right or left or in your rear. I and the army are here to watch," and then as Ney galloped off radiant to his task he turned to Mortier and exclaimed, "That man is a lion." The attack succeeded; the Russians were driven headlong into the River Alle, Friedland was taken and burnt, and on the morrow, when Bennigsen was in full retreat, came the pursuit.

387. DANGER.

HERBERT DICKSEE.

Lent by W. JEWELL, Esq.

388. THE NUT CRACKERS.

After Sir EDWIN LANDSEER, R.A.

Lent by the CORPORATION OF EXETER.

389. STAG AT BAY.

After Sir EDWIN LANDSEER, R.A.

Lent by C. A. HAYES, Esq.

390. SHOEING THE BAY MARE.

After Sir EDWIN LANDSEER, R.A.

Lent by Mrs. A. A. HARE.

391. THE RAIDERS.

HERBERT DICKSEE.

Lent by J. G. RUSSELL HARVEY.

392. STUDY OF A SOW.

JAMES WARD, R.A.

Lent by Messrs. GRUNDY AND ROBINSON.

ANTE-ROOM.

Engravings.

393. THE OLDEN TIME.
After J. L. BRODIE.
Lent by CHALLEN B. WHITE, Esq.

394-408. COLOURED PRINTS.
After GEO. MORLAND.
Lent by S. C. HOSEGOOD, Esq.

409-418. COLOURED PRINTS.
After GEO. MORLAND.
Lent by Mrs. A. A. HARE.

419. DONKEY IN STABLE.
After GEO. MORLAND.
Lent by Mrs. C. H. SLADE

CENTRAL HALL.

Sculpture.

S. 1. EVE AT THE FOUNTAIN.

E. H. BAILY, R.A. 1822.

Presented by the SUBSCRIBERS. 1826.

"As I bent down to look, just opposite,
A shape within the wat'ry gleam appeared,
Bending to look on me: I started back,
It started back; but pleas'd I soon return'd,
Pleas'd it returned as soon with answering looks
Of sympathy and love."

Paradise Lost, Book IV., lines 460–465.

This exquisite piece of original sculpture was purchased chiefly by subscription in the year 1826, and was presented to the Bristol Institution. It was removed to the adjoining Museum when the Bristol Institution ceased to be, and was transferred to this building upon its completion in January, 1905.

Edward Hodges Baily was born at Bristol in 1787. He was the son of a Bristol ship's carver, and to this fact must be attributed his early bent towards the art of sculpture. He was for a time a pupil of Flaxman, and while a student at the Royal Academy carried off the silver and gold medal for sculpture. In 1821 he became a Royal Academician. Among the various statues Baily executed were those of Sir Robert Peel and Earl Grey, also the statue of Nelson in Trafalgar Square. He exhibited at the Royal Academy from 1810 to 1862 no less than 187 works. His death took place on May 22nd, 1867.

S. 2. EURYDICE.

(Marble Statue.)

Sir JOSEPH E. BOEHM, Bart., R.A.

Presented by the Executors of the late John Fuller.

Eurydice, in Greek mythology, was the wife of Orpheus. She died from the bite of a serpent, whereupon Orpheus descended into Hades, and by the charms of his lyre persuaded Pluto to restore her to life. He did this on condition she should walk behind her husband, who should not look back until both had arrived in the upper world. Orpheus, overcome by anxiety, looked round, only to behold her caught back into the infernal regions.—*Century Cyclopædia of Names.*

Sir Joseph Edgar Boehm was born at Vienna in 1834, and came to England in 1862. He was nominated Sculptor in Ordinary to the Queen in 1881, elected a Royal Academician in 1882, and created a Baronet in 1889. He died in December, 1890. Sir Joseph E. Boehm was entrusted with many of the statues of Her Majesty at the Jubilee of 1887, Bristol's statue in College Green being his work.

S. 3. E. H. BAILY, R.A.

(Marble Bust.)

E. G. PAPWORTH. 1869.

Edgar George Papworth was born in 1809. He first exhibited at the Royal Academy in 1832. He married a daughter of E. H. Baily, R.A., the sculptor, in whose studio he was employed. He died at Highgate in 1860.

S. 4. JOHN BISHOP ESTLIN.

(Marble Bust.)

E. H. BAILY, R.A. 1856.

John Bishop Estlin was born in 1788. He was a surgeon, and founder of the Bristol Eye Dispensary. He died on June 10th, 1853.

S. 5. SIR THOMAS LAWRENCE, P.R.A.

(Marble Bust.)

E. H. BAILY, R.A. 1830.

Sir Thomas Lawrence was born at Bristol on May 4th, 1769. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were portraits in chalk of his father's customers. At the early age of 10 years he was kept employed in portrait painting in crayons at Oxford, but soon afterwards went to Bath, where he met with extraordinary success. In 1787 he went to London, where he received much valuable advice from Sir Joshua Reynolds, and became a student of the Royal Academy. In 1791 he was elected an Associate of the Academy. In 1794 he was made a Royal Academician, was knighted in 1815, and on the death of Benjamin West in 1820 he was unanimously elected to succeed him as President of the Royal Academy. In 1829 he received the freedom of his native city, Bristol. From the time of his election as a Member of the Academy to his death Sir Thomas Lawrence's career as a portrait painter was unrivalled; he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died suddenly on the 7th of January, 1830, at his house in Russell Square, London. He was interred in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

S. 6. MARY CARPENTER.

(Marble Bust.)

R. PRICE. 1861.

Presented by Mrs. J. Norris.

Mary Carpenter, the philanthropist, was born at Exeter in 1807. She was the daughter of the Rev. Dr. Lant Carpenter, a Unitarian minister and a man of distinction. When she was 10 years old her father removed to Bristol. In 1852 she was the means of establishing the Reformatory School at Kingswood, the first of its kind in the kingdom. She died in 1877, aged 71.

Richard Price was born in 1820, at Bristol. He was a student in the Bristol School of Art, and obtained a bronze medal for modelling in 1857. He died on September 30th, 1865.

S. 7. JAMES GREIG SMITH.

(Bronze Bust.)

E. F. FABIAN.

Presented by the Subscribers.

James Greig Smith was an eminent Clifton surgeon; born on July 21st, 1853, he died prematurely on May 28th, 1897.

S. 8. JOHN LOCKE.

(Plaster-cast Bust.)

Presented by H. Palmer, Esq.

John Locke, the celebrated philosopher, was born at Wrington on August 29th, 1632, and died at Oates, High Laver, Essex, on October 28th, 1704.

S. 9. QUEEN VICTORIA.

(Bronze Medallion.)

Sir JOSEPH E. BOEHM, Bart., R.A.

Presented by Alderman J. Fuller Eberle.

S. 10. SIR GREVILLE SMYTH, BART. 1885.

(Marble Bust.)

ARIDIEONI.

Presented by Lady Smyth.

S. 11. GIRL'S HEAD.

(Marble Medallion.)

E. H. BAILY, R.A. 1850.

Presented by W. W. Hughes, Esq.

S. 12. CHRISTOPHER JAMES THOMAS, Mayor of Bristol, 1874-5.

(Marble Bust.)

T. R. ESSEX. 1895.

Presented by Charles Thomas, Esq.

Christopher James Thomas was born in 1807, and was for thirty-nine years a member of the Bristol Corporation. He died in 1894.

S. 13. E. H. BAILY, R.A.

(Plaster Cast.)

E. G. PAPWORTH. 1856.

Presented by W. W. Hughes, Esq.

From the original statue in the possession of John Neeld, Esq.

S. 14. ROMAN EMPRESS ANTONIA.

Born B.C. 38. Died A.D. 38.

(Marble Bust.)

Artist unknown.

Presented by W. Hudson Heaven, Esq.

S. 15. ADMIRAL ROBERT BLAKE.

(Plaster Cast.)

Born 1599. Died 1657.

Admiral (then Captain) Blake was engaged in the defence of Bristol in 1643.

S. 16. THALIA.

(Plaster Cast.)

S. 17. DANCING GIRL.

(Plaster Cast, after Canova.)

S. 18. VENUS DE MEDICI.

(Plaster Cast.)

Venus, the Goddess of Beauty. After the famous antique statue originally placed in the villa of Fernando di Medici at Rome, but removed to Florence in 1680.

S. 19. HEBE.

(Plaster Cast.)

Hebe is described as the blooming Goddess of Youth, daughter of Jupiter and Juno. She was made by her mother cup-bearer to the gods. She is represented as a young virgin crowned with flowers, and had the power of restoring gods and men to the vigour of youth.

S. 20. MILTON SHIELD—Paradise Lost.

(Plaster Cast.)

MOREL LAVEUIL, 1866.

Presented by Robert Lang, Esq.

S. 21. EDMUND BURKE.

(Bronze Statuette.)

J. H. FOLEY, R.A.

Purchased 1906.

(Formerly the property of the late Sir Henry Irving.)

Edmund Burke was born in 1729. He was Member of Parliament for Bristol from 1774 to 1780. He died in 1797.

S. 22. ATALANTA.

(Marble Figure.)

Artist unknown.

Presented by Mrs. Pethick.

Atalanta, according to heathen mythology, was daughter of the King of Scyros; celebrated for her powers as a runner. She is here represented tying on her sandals.

S. 23. HERMES.

(Plaster Cast.)

PRAXITELES.

Presented by F. F. Tuckett, Esq.

Original statue found at Olympia, 1880.

S. 24. CHARITY.

(Plaster Cast.)

J. FLAXMAN, R.A.

Presented by Col. Biggs.

S. 25. HEAD OF AJAX.

(Plaster Cast.)

Presented by Dr. Porter. 1845.

S. 26. R. S. POPE.

(Plaster Cast.)

J. HAVARD THOMAS.

Presented by L. S. Pope, Esq.

S. 27. Rev. HENRY I. ROPER.

(Plaster Cast.)

J. HAVARD THOMAS.

S. 28. WILLIAM SHAKESPEARE.

(Plaster Cast.)

Copied by GEO. BULLOCK in 1814 from the bust in Holy Trinity Church, Stratford-upon-Avon.

Presented by A. Cecil Powell, Esq.

QUEEN VICTORIA.

(Marble Bust.)

CARLO NICOLI.

Lent by Messrs. G. Wood & Sons.

CASE OF OLD ENGLISH TABLE GLASS.

Lent by W. E. Wynn Penny, Esq.

Here are exhibited Five Cases containing a series of

INDUSTRIAL ART OBJECTS.

Japanese Pottery, Japanese Bronzes, Leatherwork, Hispano-Moresque Pottery, and Bronzes from Pompeii. Also

THREE CARTOONS

(Titian, Holbein, and Reynolds), by G. F. Watts, R.A. W. F. Yeames, R.A., and H. Phillips, are hung on the walls.

Lent by the Board of Education, from the Victoria and Albert Museum, South Kensington.

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